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ANOTHER SHAKE-UP AT THE METROPOLITAN

**Probability of a Serious Deficit
Forces the Directors
to Act**

Charles B. Dillingham, an Eminent Manager, Engaged as an Expert to Make a Report—The Result May Mean the Appointment of a Business Manager and a General Raising of Prices Next Season.

The announcement is made that the business affairs of the Metropolitan Opera House are in such shape that complete reform as well as reorganization have become imperative.

It will be remembered by the readers of this paper that some time ago it stated that the management faced a very serious deficit at the close of the season. This was denied in various ways at the time, though it may be accepted as founded on absolute authority. This deficit has been caused, in spite of the largest subscription to the opera ever known, by a combination for which nobody is individually to blame. It has resulted from a long train of circumstances, which mean that the expense of each performance has gone up to the great total of between \$9,000 and \$10,000.

The situation has been further complicated by the fact that the general public has not patronized the Metropolitan this season as in past seasons, so that on many nights, even on the Saturday nights at popular prices, there has been a notable falling off in the attendance.

There has also been a marked decrease in the support given to German opera, which those interested claim is due to the fact that the casts, with some exceptions, are not up to the standard, and so cannot command popular approval. Then, too, we must not fail to take into account the general business depression, which must affect the opera season, certainly when the patronage of the general public is in question.

The directors of the opera house, in order to bring the matter to a head, have called in the assistance of Mr. Charles B. Dillingham, a very successful manager of theatrical and musical enterprises, a business man, and have asked him, with the aid of Mr. Frederick Latham, who was one of Mr. Grau's assistants in times past, to go in with his office force, examine the books of the Metropolitan and make a report.

It is proper to add that this step is simply one which the directors, who are representative business men of wealth, believe to be necessary to put the affairs of the opera house on a proper business footing. It is not to be taken as in any way reflecting upon the present management, or in the slightest sense suggesting that there has been anything wrong, although charges of graft have been frequent, especially with regard to contracts of artists.

When Mr. Conried resigned last season, largely on account of his ill health, there was an interregnum, in which Mr. Andreas Dippel, the distinguished tenor, who had been with the opera for a number of seasons and had rendered innumerable services, was given by the directors a commission to see what he could do by engaging a larger orchestra, a larger and

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BERNICE JAMES DE PASQUALI

This American-Born and American-Trained Singer Made a Signal Success of Her Début at the Metropolitan Opera House Saturday Night as "Violetta" in "La Traviata." (See page 29.)

Hammerstein's Philadelphia Troubles

Oscar Hammerstein went to Philadelphia Wednesday to effect a settlement regarding the \$400,000 loan which he is trying to secure on his opera house in that city. Despite the dispatches from the Quaker City which gave assurance that the wealthy men of Philadelphia would make the loan, it was intimated Wednesday in New York that there was a hitch in the negotiations and that Mr. Hammerstein was ready to lease the opera house to Klaw & Erlanger.

Zenatello for the Metropolitan?

It was rumored in operatic circles that Giovanni Zenatello, the dramatic tenor of the Manhattan Opera House, had been offered a contract by the Metropolitan Opera management. Mr. Gatti-Casazza denied this

rumor, and said also that there is no truth in the report that Maria Gay had been re-engaged for the Metropolitan or that Mme. Jané Noria or Mme. Rosina Storchio had been invited to become members of the company.

Composer of "Salambo" Ill

A dispatch from Paris states that Louis Reyher, composer of "Salambo" and "Sigurd" and other works, is seriously ill at La Lavandou, on the Riviera. His condition is causing much anxiety to his friends.

John MacCormack, the celebrated Irish tenor, who has made a deep impression at Covent Garden, London, was this week engaged by Oscar Hammerstein to join the Manhattan Opera House company next season.

NEW OPERA 'LA WALLY' GIVEN IN NEW YORK

**Catalani's Picturesque Work Meets
with Approval at the
Metropolitan**

**Splendidly Mounted and Effectively Sung
—Emmy Destinn, Riccardo Martin,
Campanari and Amato Appear in the
Leading Roles with Success**

On Wednesday night the management of the Metropolitan Opera House produced as the third of the novelties of the season Alfredo Catalani's "La Wally." The opera was received with considerable favor, and at times with marked enthusiasm. Critical comment on Thursday indicated that if it would not take its place permanently in the repertoire, it would at least secure sufficient popular approval to warrant it being given a number of times this season.

In the foyer, between the acts, and afterwards, there was a general consensus of opinion that "La Wally" had won favor, certainly to a far greater extent than its two predecessors, Puccini's "Le Villi" and d'Albert's "Tiefland."

The opera lends itself to fine pictorial illustration, which was taken advantage of by the management to the utmost. The pictures of Swiss scenery and Swiss village life were attractive and charming, while the scene in the last act, in which the mountains, with their snow-clad tops, are shown, is one of the best pieces of stage art seen in a long time.

As has already been stated, the composer, Catalani, like the author of "Carmen," did not receive recognition till after his death. His opera, "La Wally," was first given at La Scala in Milan in 1892, but was not favorably received. Its resurrection was due to Arturo Toscanini, who produced the opera in Buenos Ayres in 1904, where it was well received, and it has been well received in Europe since.

The libretto, which is by Luigi Illica, is founded on a German novel by Von Hillern. The story is laid in the Tyrolean Alps, in the early part of the nineteenth century. The first act shows a mountain landscape, near the hut of Stromminger, a hunter. The villagers are celebrating his seventieth birthday. Gellner, another hunter, and a good shot, is in love with Stromminger's daughter, La Wally. Hagenbach, another hunter from a rival village, comes in with a bear that he has just killed. He irritates old Stromminger by his boasting, and a quarrel ensues. One of the results is that Gellner tells Stromminger that La Wally is in love with Hagenbach. On this, old Stromminger turns the girl out of his house. In tears, she leaves her home, as the curtain falls.

The second act shows the village square, with the villagers carousing at the inn. La Wally's father is dead and she has inherited his money, but refuses all suitors.

Hagenbach and Gellner arrive. Both pay court to Afra, the pretty inn-keeper, until La Wally, jealous, insults her. Hagenbach promises to make good his flirtation with Afra in the Dance of the Kiss. In this typical Swiss dance, which was very effective, the prize is a kiss, which La Wally gives Hagenbach. On this, the spectators burst into laughter, knowing the situation. La Wally, spurred into anger by their

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NOTED MUSICIANS PHOTOGRAPHED IN EUROPE



When Mrs. Bloomfield-Zeisler, America's distinguished pianist, was in Europe last season she was for a time the guest of Mr. and Mrs. Theodor Leschetizky in Vienna. It will be recalled that the venerable piano teacher's marriage to a young and beautiful pupil last year aroused interest throughout the musical world. In this photograph Mrs. Leschetizky is shown on the extreme left. Beside her are her husband and Mrs. Bloomfield-Zeisler.

H. BROOKS DAY GIVES GUILD ORGAN RECITAL

Metropolitan Opera Company Sings "Il Trovatore" in Brooklyn—Carl Figue Lectures

The eighth recital of the American Guild of Organists second series of Free Organ Recitals was given at St. Luke's Church, Brooklyn, last Wednesday evening, December 30, by H. Brooks Day, assisted by Mrs. Ray D. Herrick, soprano. The program consisted of compositions by E. R. Kroeger, Rheinberger, Wagner, Mendelssohn, Max Reger, Dvůřák, G. M. Dethier, E. J. Horsman and W. Faulkes.

The recital was one of the best given under the auspices of the Guild, and the playing of Mr. Day was much enjoyed. Mrs. Herrick acquitted herself most creditably.

The Metropolitan Opera Company gave its sixth performance in the Opera House of the Academy on January 4. "Il Trovatore" was the opera, and the cast included Emma Eames, Maria Gay, Marie Mattfeld, MM. Caruso, Amato and Rossi. If the

size of the audience continues to increase with each performance, as it has been doing, they will soon have to turn people away. Every seat was sold before the performance began, and even standing room was nearly all taken before the curtains parted. The audience was most enthusiastic.

Carl Figue gave the first of a series of six lecture-recitals on "Important Chapters in Musical History," in the Music Hall of the Academy on Monday afternoon, January 4. The subject of this lecture was Wagner's "Das Rheingold." E. G. D.

Germaine Schnitzer's Reappearance

Germaine Schnitzer, the young Viennese pianist, makes her New York reappearance on Thursday evening, January 14, with the Russian Symphony Orchestra at Carnegie Hall, on which occasion she will render Liapunow's new "Ukrainian Rhapsodie." Miss Schnitzer has been secured for an early appearance with the Boston Symphony Society, and will be heard with the New York Philharmonic Society on January 29. This is her second trip to the United States under the management of R. E. Johnston.

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DAMROSCH AND GREET AT CARNEGIE HALL

"Midsummer Night's Dream" with
Mendelssohn Music Proves
Strong Attraction

The combination of the Ben Greet Players and the New York Symphony Orchestra, under Walter Damrosch, in a performance of Shakespeare's "A Midsummer Night's Dream," with the Mendelssohn music, was of sufficient magnetic potency to crowd New York's Carnegie Hall from the front row in the parquet to the most remote corner in the top gallery last Saturday afternoon.

Though this attraction has been appearing in many out-of-town cities during the last few weeks, this was the first opportunity offered to New York to enjoy the co-operation of one of its favorite orchestras with the well-known English dramatic company. The audience was plainly in a holiday mood, and that mood was amply gratified. Children enjoying their first taste of Shakespeare laughed heartily at the pranks of the agile Puck, an impish vision in red, with untrained ears, and the play within the play supplied by Bottom and Quince and Flute and Snout and Snug and Starveling; nor did their seasoned elders, who, of course, were in the majority, lag behind in entering into the spirit of merriment.

The production scenically was along the lines of effective simplicity made familiar by Mr. Greet. There was but one stage setting used, and it was sufficiently tasteful and picturesque to soothe the eye and help create the desired illusion. The fairy dances were prettily done by a ballet of children, Mendelssohn's "Spring Song" being introduced at one juncture for this purpose. These scenes of elfin revelry evoked loud applause. The principals, if not of equal individual merits, proved themselves a capable body of players, Mr. Greet, who was admirable as Bottom, and his fellow-comedians finding special favor with the audience.

It seems unnecessary to remark that all the inherent charm of the familiar Mendelssohn music came into its own at the hands of Mr. Damrosch's corps of instrumentalists. To have both eye and ear satisfied at the same time by a production of this comedy was a novel experience. An individual success was made by Grace Clark Kahler, who, as the soloist of the chorus of fairies, sang with delightful purity of voice and style.

Baritone's Escape from Messina Ruins

A dispatch from Naples states that the baritone Quinzi, who was singing in "Aida" at the Vittorio Emanuele Theater, Messina, at the time of the earthquake, arrived in Naples arrayed in the costume of Rhadames, the only garments he could get hold of. He says that when the soldiers saw him they naturally thought he had gone crazy.

METROPOLITAN CO. TO VISIT CHICAGO

Twelve Evening Performances and
Two Matinees to Constitute the Season

CHICAGO, Jan. 4.—F. Wight Neumann announces that he has secured the engagement of the Metropolitan Opera Company of New York with its complete enlistment of artists, absolute ensemble—including double chorus, and complete *mise-en-scene* for a fortnight's engagement at the Auditorium, commencing April 12.

During Impresario Neumann's musical ministry in this city, extending over twenty-three years, this is by far the most important engagement of his career and its success means much for the musical future of Chicago, as it concerns grand opera production. Every detail of this engagement has been carefully gone over with Giulio Gatti-Casazza, the general manager of the Metropolitan Opera House, likewise Andreas Dippel and Otto H. Kahn, of Kuhn, Loeb & Co., who is the head of the executive board.

Mr. Neumann announces the opera season will include twelve evening performances, four matinees on the Wednesdays and Saturdays, and one grand extra Sunday matinee.

While the grand opera season heretofore has occupied more or less debatable ground by reason of the indifferent representations, the season under the new auspices promises something distinctly different. For over a score of years Mr. Neumann has been a tireless and undaunted worker in the music field, and has finally brought the best music to its highest estate of interpretation and secured adequate support on the part of the public. C. E. N.

Musie School Incorporated

PHILADELPHIA, Jan. 4.—The Broad Street Conservatory of Music was incorporated recently with a capital stock of \$100,000. The members of the executive board elected at the first directors' meeting are Louis J. Kolb, president; Gilbert Reynolds Combs, director of the conservatory; William J. Barr, president of the Southwestern National Bank; J. H. Keeler, secretary, conservatory, and Owen B. Jenkins. The executive officers chosen are Louis J. Kolb, president; J. H. Keeler, secretary, and Gilbert Reynolds Combs, treasurer.

Albert Spalding's Next Western Trip

Albert Spalding starts on another Western trip the latter part of January, during the course of which he will make another Chicago appearance. This time he takes in St. Paul, appearing with the St. Paul Orchestra. He will be back in time to take part in the Liederkrantz Society's concert at Carnegie Hall on February 6, when Mme. Destinn will be the vocal soloist.



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Distinguished Creative Musician Does Not Agree with the Popular Idea That for the American Composition There Is No Fair Monetary Return

"Good morning, Mr. Bartlett. You don't look like a downtrodden American composer!"

"A down-trodden American composer! What—"

"Only this," I broke in. "A New York critic has been exercising his pen rather continuously of late on the woes of the American composer, and I thought that since you were one of our representative writers you might tell me what you thought of the situation."

He led the way to his music-room. A short man, but well built, and with a large head, suggesting the alert, intellectual type, rather than the shaggy Bohemian of music, is Homer N. Bartlett, the distinguished American composer and musician. A man exact, concise and yet pliable. A conversationalist, not in the modern sense, but one of the "old school," a man who chose his subject carefully and developed it to an absolute finality, gracefully, yet inexorably. That was Homer Newton Bartlett as I saw him.

"No, I'm not a downtrodden American composer, and I don't want to be. And I couldn't be!"

"You couldn't be?"

"No. I am not speaking personally now, but from the standpoint of the American composer. No composer need be 'downtrodden' if he possesses a spark of talent and knows how to use it.

"I have been a successful composer, both in the recognition public and musicians have given me, and in the amount of money I have made, and am making from my works. I attribute it all to my methods of work. Mark you, I am not decrying the gifts the Lord gave me, for I believe, and know, that I have a special gift for harmony, but, acknowledging this, I attribute my success to the fact that I write logically and consistently; that I write slowly, never publishing until my work satisfies me; using art in my composition as well as inspiration, and writing always from an adequate knowledge of the subject.

"A diamond, in the rough, is a diamond, but it doesn't shine very brightly!"

"A good many of our American composers write and publish compositions based on an inadequate knowledge of their art. A man conceives a striking melody, sets it to a few simple chords, and then wonders why, after publication, its day of popularity is so short-lived.

"Any musician may be inspired with a good melody, or tune, but it takes the skilled craftsman to treat that melody harmonically and contrapuntally, to use such art in its setting that it will gain in enduring qualities without losing its characteristic beauty.

"Examine ninety-nine out of a hundred songs; what do you find? A melody, sometimes logical, sometimes illogical, in structure, supported by meager harmonies. Why



HOMER N. BARTLETT

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is this? Merely because the composer had written only from inspiration. Inspiration is necessary, but it is impotent without knowledge.

"My success has been due to the fact that I always write with an eye to art. My art, I have acquired through constant study of the great composers and their works, and in other ways. I read Emerson to develop the logical powers of my brain. I have studied literature and art, as well as music. I have sought the best in everything. I write constantly, but slowly, revising and rewriting a composition many times, until it satisfies me; and I am a capacious critic.

"Knowledge is power, and it can only be gained by constant industry. I have worked hard and I know my art, and, thank God, I have never compromised. I have always given the best that I had in me.

"I am not a 'downtrodden musician' because my work is good. Look here! This

is a song I wrote thirty years ago and it is having a greater sale to-day than ever before. Then, there is the 'Polka Brillante,' which I wrote as a gift for my wife before we were married. That has had a phenomenal sale. Why, it has been one of the most popular compositions ever arranged for a mechanical player."

"Did the 'mechanical instrument' people pay you for its use?"

"Not a cent. It's unjust, too, it's an outrage! We composers produce from our brains something as valuable as an invention or a book, and yet we see it made common property and making fortunes for other people without bringing us a cent. The copyright laws ought to be amended.

"But to return to my subject—composing. While anyone can think of a melody, it is only scholarship that can develop it, and only idiots will deny that—and we don't care for them!"

Constant Industry and the Maintenance of the Highest Ideals Is the Price of Success, He Says—A Bit of Advice for Young Composers

"Everything I write means something. My compositions may be more complex than those of some other composers, and may not gain popular favor so quickly, but they are good and they will live. I know it."

"Then, Mr. Bartlett, there is the supposition that the American composer is given no chance?"

"There is a little truth in that, though not as much as some of our American composers think. It has been especially true in the past, but the public is beginning to see that 'Some good may come out of Nazareth!'

"Our early music in this country was foreign and, for a time, the 'made abroad' stamp was all that was necessary to open the door to foreign music, even though some of it was mediocre. There was nothing to develop, to stimulate the American composer, but now this is largely changed. How could I have been successful were it not so?"

"In our early days we had no culture in music, and precious little in other lines, especially art. I mean by this the large body of people, of course. How could you expect a barren soil to produce fruit? When the compositions of our early composers were played, the critics looked on with a sneering eye, and the people, like sheep, followed their dicta. While they were, in a sense, right, and while our composers were not really technically equipped to write enduring music, yet there ought have been more patriotism, more support of 'things American.' The German, the Frenchman, is intensely patriotic, is jealous of anything belonging to his country. We are apologetic, or condemnatory, in regard to many things. What we need is a spark of musical patriotism.

"While the prejudice against American music still lingers somewhat, we have broadened intellectually and are cultured enough to begin to appreciate the efforts of our own composers. Conditions are becoming better, the light is dawning in the East, and words of appreciation now gladden the hearts of those who love the art. Give the American composer the fullest opportunities and he will 'make good.' We have the ability and the public is beginning to recognize it; there is a revolution now going on in America and the composer is coming into his own!"

"What advice would you give a young man who asked you about taking up a career as a composer?"

"I'd tell him to be a lawyer, an engineer, anything but a composer. Music is not a material business, it is an artistic expression of great emotional and intellectual ideas. The man must take it up from the standpoint of writing good music and not of making money. The impulse to compose must be so great that no other course is open. Unless he has almost supernatural talent the young man should cast his lines in other places."

Lhëvinne Gives Boston Recital

Boston, Jan. 4.—In his last appearance in this city Josef Lhëvinne, the Russian pianist, verified the praise given him on his playing with the Symphony Orchestra. His recital program contained a comprehensive group of compositions ranging from the simple and delicate to the technical and elaborate.

He completely satisfied the expectations of the great audience that assembled, in his interpretations as well as in his technique, both being masterly. He made a

striking impression. He will give another recital here on January 5.

Habelmann Pupil's Success Abroad

Suzane Seymour, a pupil of Theodore Habelmann, has won great success in the rôle of *Elizabeth*, in "Tannhäuser," at the Stadt Theater, in Rostock. Her engagement is for three years.

Leoncavallo's new opera "Maja" will have its première either in Milan or at Monte Carlo.

Strauss Festival in Dresden

DRESDEN, Dec. 30.—Richard Strauss will be signally honored during the week of January 25, when his latest opera, "Elektra," is to be produced. The Royal Opera of Dresden will devote an entire week to Strauss's music, giving performances of "Elektra," "Salomé," "Feuersnot" and "Sinfonia Domestica."

The conductors will be Richard Strauss and Herr Schuch, the latter being the conductor selected for the first rendition of the new opera.

Prize Song for Next Sängersfest

As the prize song to be used by the North American Sängerbund in the next competition for the Kaiser Wilhelm trophy, to be held in New York next June, a chorus by Matthieu Neumann, of Düsseldorf, Germany, entitled "Warnung vor dem Rhein," has been chosen.

Alexander Siloti, the Russian pianist, has organized a special series of symphony concerts for St. Petersburg. Elgar's new symphony will be introduced.

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WEEK AT THE METROPOLITAN

Wednesday, Dec. 30—"La Bohème": Mmes. Sembrich, Sparkes; MM. Bonci, Amato, Didur, Rossi, Ananian, Paterna, Bada, Missiano, Tecchi.
Thursday, Dec. 31—"Aida": Mmes. Eames, Homer; MM. Martin, Feinhals, Didur.
Friday, Jan. 1—"Parsifal": Mme. Fremstad; MM. Schmedes, Feinhals, Hinckley, Goritz, Witherspoon. Evening—"Faust": Mmes. Alda, Fornia; MM. Caruso, Noté, Didur.
Saturday, Jan. 2—"Madama Butterfly": Mmes. Farrar, Fornia; MM. Martin, Scotti. Evening—"La Traviata": Mmes. De Pasquale (début); MM. Bonci, Campanari, Rossi.
Monday, Jan. 4—"Tristan und Isolde": Mmes. Fremstad, Homer; MM. Schmedes, Feinhals, Blass.
Wednesday, Jan. 6—"La Wally": Mmes. Destinn, Kanzenberg, L'Huilier; MM. Martin, Amato, Campanari, Rossi.

The week's record at the Metropolitan Opera House shows no novelties in the way of operas, but several singers made first appearances in new parts. The début on Saturday evening of Mme. de Pasquale in "La Traviata" is noticed in detail elsewhere.

For people who wished to be entertained while they saw the old year out, "Aida" was offered. Riccardo Martin stepped "once more into the breach," and at short notice sang *Rhadames* for the first time, and without, it is said, orchestral rehearsal. His performance reflected greatly to his credit. He showed progress in freedom of execution, and has acquired more self-confidence. "Celeste Aida" was warmly applauded.

Feinhals, as *Amonasro*, made his début here in an Italian part. His singing, although a trifle heavy, was smooth, dramatic and musical, and he added dignity to a part which he presented as less of a barbarian than have most of his predecessors.

Eames, Homer and Didur were familiar as *Aida*, *Amneris* and *Ramfis*, and repeated their excellent interpretations of previous performances. Toscanini conducted a spirited and intelligent reading of the score. The chorus was in good form.

A superb performance of "Parsifal" from 1 to 6 p. m. ushered in the new year. The cast was the same as on Thanksgiving Day.

Schmedes is undeniably a bad *Parsifal*, although his intelligent acting saved his impersonation from being quite below the general average of the performance.

Blass had been announced as *Gurnemann*, but being indisposed, Hinckley, who had sung the part on Thanksgiving Day, and also at Bayreuth, took his place. Hinckley was in fine voice, and showed wonderful improvement.

Fremstad's *Kundry* was admirable, and was easily the best work she has done. She showed a sure grasp of the part which made her interpretation one to be remembered. Her stage appearance was very beautiful.

The minor parts were acceptably filled. Witherspoon deserves praise for his artistic singing of the few words allotted to *Titurel*.

Much credit for the high order of excellence of this performance is due to the chorus, the orchestra and the masterly conducting of Hertz.

An immense audience filled the house in all its parts.

In the evening another large and fashionable audience heard a repetition of "Faust."

The occasion was the first appearance of Alda as *Marguerite*. There was little in the performance to merit praise. Alda's singing was cold, colorless and with much tremolo. Her acting, however, was acceptable. Caruso, never at home in French parts, did not add to his glory, or to the joy of the holiday. Noté repeated his earlier presentation. Spetrino conducted.

The audience, however, approved the work of the cast, and was exceptionally liberal with curtain calls. It must be remembered that "Faust" was the bill.

On Saturday afternoon "Madama Butterfly," with an excellent cast, drew another large audience. The parts were taken by Farrar, Fornia, Martin and Scotti, all

of whom repeated their admirable presentations. Toscanini conducted.

A small audience on Monday evening heard a second performance of "Tristan und Isolde" with Mahler as conductor. There were those who argued that when this great work, with Fremstad, Schmedes, Homer, Feinhals and Blass in the cast, and Mahler as conductor of the splendid Metropolitan orchestra, fails to draw on a Monday evening it is proof conclusive that German opera is not popular.

Fremstad's *Isolde* was magnificent in its vocalization, and its dramatic appeal. The other singers were competent, and commendation is due Homer for her improved interpretation of *Brangäne*. Schmedes, as *Tristan*, was sincere and impressive, but he lacked vocal charm.

The beauty of the orchestral music was well brought out.

CINCINNATI WILL REVIVE ORCHESTRA

Board of Directors to Issue Appeal
for Support Some Time
This Month

CINCINNATI, Jan. 7.—Cincinnati music-lovers who have been lamenting the dearth of musical affairs this Winter have been conciliated in a degree by the announcement in several Cincinnati papers that the Cincinnati Symphony Orchestra is in a fair way to be revived. The two seasons without the orchestra will have proven that it is sadly needed.

Although no official announcement has been made by the Board of Directors of the Orchestra Association, it is stated with a degree of certainty by the local papers that the Orchestra Board, of which Mrs. C. R. Holmes is still president, will issue a call for general support during the present month.

The results will be awaited with great interest. The question of the conductor is of course a matter of speculation, but it is known that Frank Van der Stucken, who so ably conducted the orchestra for thirteen years, is not available. Mr. Van der Stucken is at present at his home in Hanover, devoting his time to composition.

F. E. E.

MR. FELLOWS IN RECITAL

Noted Baritone Presents an Interesting
Program in New York

Townsend H. Fellows, baritone, gave a recital at the Hotel Lucerne, in New York, on Tuesday afternoon, January 5, with the assistance of Bertina Boffa, violinist, and Clarissa Prescott and Pietro Aless Yon, pianists.

Mr. Fellows has an agreeable, sympathetic baritone voice of full and resonant quality, well adapted to *lieder* and ballads. His repertoire is of wide range, including songs of varied character from a coon lullaby to "Die beiden Grenadiere."

Mr. Fellows presented a very young violinist, Bertina Boffa, fourteen years of age, who played the first movement of the Mendelssohn Concerto, accompanied by Mr. Yon.

Her rendition was remarkable for its maturity and gracefulness. The little girl has a broad tone, surety, clearness and much temperament. She is a pupil of her father, and has attracted the attention of Wassily Safonoff, who has interested himself in having her sent to Europe. Later she will go to London, and it is hoped that she will become a pupil of César Thompson in Brussels.

A feature of the program was a song, "Triste e quel Suono," composed by Mr. Yon especially for this concert. The accompaniment was played by the composer, who was formerly organist at Saint Peter's in Rome, and is now organist at Saint Francis Xavier in this city.

The new song, which is typically Italian style, was so well received that Mr. Fellows courteously announced that in place of another song by himself, as an encore Mr. Yon had consented to play two of his own piano compositions.

The other accompaniments were admirably played by Clarissa Prescott of this city, who is also well known as a singer.

Sigrid Arnoldson, the Swedish soprano, has been singing *Carmen* in Leipsic. She represents the cigarette girl as a "most engaging little cat, as pretty as a picture throughout, à la Parisienne."

HOLIDAY WEEK OF MANHATTAN OPERA

Tetrazzini Draws Big Crowds and
Old Favorites Prove Their
Popularity

WEEK AT THE MANHATTAN

Wednesday, Dec. 30—"Rigoletto": Mmes. Tetrazzini, Ponzano, Severina, Avezza, Egner; MM. Constantino, Sammarco, Arimondi, Fossetta, Reschiglian, Cacci, Venturini.
Thursday, Dec. 31—"Les Contes d'Hoffmann": Mmes. Espinasse, Zeppilli, Trentini, Doria, Mariska-Aldrich; MM. Dalmorès, Renaud, Glibert, Crabbé, Daddi, Gianoli-Galletti.
Friday, Jan. 1—"La Traviata": Mmes. Tetrazzini; MM. Taccani, Sammarco.
Saturday, Jan. 2—"Matinée—"Othello": Mmes. Melba, Doria; MM. Zenatello, Sammarco, Venturini, de Seguro, Crabbé. Evening—"Lucia di Lammermoor": Mmes. Tetrazzini, Hume; MM. Constantino, Polese, Arimondi.
Monday, Jan. 4—"Othello": Mmes. Melba, Doria; MM. Zenatello, Sammarco, de Seguro, Crabbé.
Wednesday, Jan. 6—"Pelléas et Mélisande": Mmes. Garden, Gerville-Réache, Trentini; MM. Dalmorès, Dufranne, Vieuille, Crabbé.

The week at the Manhattan Opera failed to offer a novelty, and brought forth only one first appearance, and that in a minor part.

Delightful New Year's eve entertainment was afforded in "Les Contes d'Hoffmann." The audience was large, and applauded heartily every one concerned in the production. Espinasse, who sang *Giugetta*, had been indisposed during the day, and it was feared that she would be unable to appear, but she pluckily insisted upon singing. Before the curtain rose Arthur Hammerstein stepped out and asked for her the indulgence of the audience. The performance was excellent in every respect.

On New Year's night "La Traviata" once more delighted another large audience. Tetrazzini was in good voice and spirits, and aroused great enthusiasm. After "Ah Fors è Lui" the applause was long drawn out, and she threw New Year's kisses in every direction. Toccani was *Alfredo*, and acquitted himself with credit. Sammarco was excellent as usual.

At the end of the third act Tetrazzini came out for the fifth time with Campanini, Sammarco and Toccani. Mme. Campanini from a box threw a bouquet to her sister (Tetrazzini), who rushed forward, and attempted to shake hands with the donor. The house was all excitement, and had its doubts as to the ability of the plump little arms to reach across the drummer's head. When the finger tips met there was much laughter and applause. Tetrazzini received three recalls after the final curtain. Campanini, the man without a holiday, conducted. The ballet was in exceptionally fine form.

"Othello," on Saturday afternoon, taxed the capacity of the house to the utmost. Melba, Zenatello and Sammarco again gave their highly artistic interpretations. Another "no-standing-room" house in the evening heard at regular prices a fine performance of "Lucia di Lammermoor."

Tetrazzini and Constantino in the leading parts repeated their excellent performances of the week before. The latter was fresh from a performance in Philadelphia the evening before, and gave one of the finest presentations of *Edgar* that has been heard here in a long while. Constantino's endurance, coupled with a Heaven-sent voice, is a proof that young singers can benefit by a close observation of his methods.

A new *Alisa* appeared in the person of Mlle. Hume, an American girl who began her operatic career in the Hammerstein chorus. She was a desirable addition to the ensemble, and her appearance proves that the all-seeing Mr. Hammerstein means to keep his word and give Americans a chance. She sang acceptably, and with ease and familiarity with the traditions of the part.

On Monday evening "Othello" and the now familiar cast succeeded in crowding the house to the limit allowed by the fire and police departments, and aroused the great audience to enthusiastic applause.

It seemed as if Melba's voice was a little worn and that she sang with effort. Her low notes were a little indistinct, but her upper register maintained its purity and

silvery quality. Her portrayal of *Desdemona* was sympathetic as before, her best work being in the third and fourth acts.

Zenatello repeated his extremely dramatic presentation of *Othello*. His voice is peculiarly adapted to the part of the Moor, and his best work, perhaps, was in the duets with Melba.

Sammarco's *Iago* deserves renewed praise for its fine vocal qualities and dramatic intensity.

MME. YAW TOURING MAINE AND CANADA

First Concert in Portland an Artistic
Success—William R. Chapman
the Manager

PORTLAND, ME., Jan. 4.—Ellen Beach Yaw and her company, Markham Talmage, baritone, and Frank E. Kendrie, violinist, are touring Maine and some of the cities of Canada. The tour, which is under the management of William R. Chapman, will include the following cities: Portland, Lewiston, Bath, Rockland, Waterville, Bangor, Houlton, Presque Isle, Calais and St. John, N. B.

The company appeared this evening in Portland, in Kotzchmar Hall, and gave a program which aroused much enthusiasm in the audience. The numbers performed were well selected, and were arranged in pleasing contrast. Mme. Yaw was in excellent voice. Her coloratura was remarkable, and every tone was sung with clearness and precision. She was compelled to respond to many encores.

The violin solos of Mr. Kendrie were well rendered, and displayed a singing quality of tone. Mr. Talmage's voice was all that could be desired, clear in both the upper and lower registers. M. B.

FLONZALEY QUARTET IN NEW YORK DEBUT

Noted Organization, After European
Tour, Begins Its Public Career
in Mendelssohn Hall

The Flonzaley Quartet, founded by E. J. de Coppel, of New York, and taking its name from the latter's Summer home, made its first appearance in New York on the evening of January 5, in Mendelssohn Hall, as an independent organization.

The program contained the following compositions: The Beethoven quartet in G minor, op. 18, No. 2; Schubert's posthumous quartet in D minor, and a sonata for two violins, and 'cello by Jeon Marie Leclair. The latter was performed in this country for the first time, the manuscript having been discovered by Mr. Betti in Paris last Summer.

The quartet, which consists of Adolfo Betti, violin; Alfred Pochon, violin; Ugo Ara, viola, and Iwan d'Archambeau, 'cello, gave an excellent performance, displaying a noble and satisfying quality of tone and a fine ensemble. The Beethoven and Schubert numbers were given good renditions, but the greatest interest was aroused by the playing of the Leclair composition, the last movement of which had to be repeated. The quartet is a notable addition to the musical forces of New York.

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A BUSY WEEK FOR AMERICAN MUSICIANS IN GERMANY

Marcella Craft, Ada Saverni and Isabel Yasker Appear in Kiel Opera in "Madama Butterfly"—Sidney Biden of Chicago Wins Success as a Lieder Singer—Francis Macmillen to the Front Again

BERLIN, Dec. 25.—This is Christmas week and Berlin has no time for concerts. All the concert agencies are taking an eight day's respite from a feverish concert season, and the public has turned its attention to fireside entertainments. The past week, however, had many interesting concerts to offer, and Americans were prominent.

Tuesday evening, in the Sing Akademie, Arthur van Eweyk, the German-American baritone, who occupies an enviable position in the German concert field, gave his second *Lieder Abend*. He sang from manuscript two songs, "An See," and "Meeresklänge," by Hubert Pataky, and a twenty-minute ballad by Vinzenz Reifner. He



SIDNEY BIDEN

Chicago Baritone, Who Has Distinguished Himself in Europe

gave a fine rendering of the five Bible songs by Dvůřák. A Schumann group closed the program. Edward Behm was the accompanist.

Harold Bauer, the pianist, tried again on Friday evening in Bechstein Saal to install himself in the good graces of the Berlin critics. He opened his program with the "Waltzer," op. 39, by Brahms. This gave promise of a delightful evening. He played it with interest and color, imparting lots of Vienna life to the piece. The Beethoven Sonata in C Minor following, however, lapsed into ennui.

Among the many Americans who come abroad for a season to try for European laurels, and the few who really have succeeded in establishing themselves here as artists, can be mentioned in no uncertain terms the name of Sidney Biden, of Chicago. Reference is made here to *lieder* singers. Mr. Biden, to begin with, has a fine baritone voice of splendid range and control. He imparts to his programs, which are always well selected and arranged, a warmth and color with individuality thrown in. After five years of faithful effort on his part, Mr. Biden's time is well filled up with engagements of the better sort, and he has popularized himself all over Germany, Austria and Belgium. His first *liederabend* of the season



Marcella Craft as "Madam Butterfly" and Isabel Yasker as "Kate Pinkerton" at the Kiel Opera

in Berlin last Wednesday evening offered "An die Hoffnung," by Beethoven, followed by a Brahms, a Wolf and a Löwe group, fourteen songs in all. His second song recital will be given on February 9, 1909.

The 1st of March finds him in America, where he will visit and do concert until Fall. This is the first homeland visit in five years. Since leaving America Mr. Biden has had an extended tour of South Africa with Gerardy.

Francis Macmillen, the American violinist, gave another concert of his own in the Sing Akademie, Thursday evening. This is the fifth or sixth Berlin appearance since his debut here this Fall. He played the Tartini Concerto in D Minor, a Vieuxtemps Concerto (No. 4), the Wieniawski Faust-Fantasie, and closed with a Barcarole by Debussy and a Saltellata Caprice by A. Randegger, Jr. He was accompanied by Paul Von Katwijk. The following engagements will carry him over to the Summer vacation. Christmas week in London at several "At Homes"; January 8, in Vienna, at the big Concordi concert, with Frieda Hempel and two other stars.

This will be followed by two orchestral concerts in Vienna and two in Munich the middle of February. The last of February he leaves for Rome to be the guest of Duke Lante della Rovere. Through the Duke's efforts Mr. Macmillen will play a private recital for King Humbert, and arrangements are pending for the same before His Holiness, the Pope. The St. Cecilia Society of Rome has engaged him as soloist for a big concert during the latter part of February. In April he is again in London with three recitals of his own and two orchestral appearances, one each with Queen's Hall orchestra and London Symphony Orchestra. He also has

four big "at homes" at this time. While in Berlin he has been stopping at the Hotel Adlon on Unter den Linden.

Elyda Russel, the English soprano, has just had two successful appearances in concert in Copenhagen, Denmark. This was on her return from a concert trip in southern Sweden. She sang with the Waldemar Meyer Quartet in Sing Akademie last week. She gave five Schubert lieder with Eduard Behm at the piano. Miss Russel has concerts in Paris through January.

Sascha Colbertson, the young violinist who has been having such sensational appearances in Vienna, Leipzig and other musical centers, made his debut to Berlin in the Sing Akademie with the Philharmonischen Orchestra under Dr. Ernst Kunwald on Friday evening. He will no doubt take his place among the great violinists of the world.

At fifteen years of age he is already heralded by the German papers as the young Paganini and an artist of the first rank. In Leipzig he had sensational criticisms, the critics exhausting their superlatives. His success in Berlin was milder, though of a decided nature. He had recall after recall and responded with several encores. His program was Concerto in A Minor, by Dvůřák; Schottische Fantasie, in E flat minor, by Bruch; Wieniawski's Concerto in F Sharp Minor, and Paganini's "Nel Cor piu non mi sento," for violin alone. He has an immense repertoire of violin works, and can play twenty concertos, any one or more, on four days' notice. He studied first in his Russian home province from a Cossack teacher, and later with a pupil of Auer. After that Sevcik guided him for three years. He has now dismissed the young artist as finished as far as he can teach him.

Sascha Colbertson, Russian-American Violinist, Makes a Stir in Berlin—George A. Walter in Bach Oratorios—Arthur van Eweyk's Second "Lieder Abend"—Harold Bauer Gives Another Recital

Young Colbertson comes of an American father and a Russian mother. He has two brothers in America, the one brother, Eugene, twenty-two years of age at Yale University in the law department, and another, Elie, in a preparatory school in Philadelphia. The father is still an American citizen, though he has lived over twenty years as a civil engineer in Russia. The young artist is Russian, however, in temperament and bringing-up, and bears a striking resemblance in features to Kubelik. He is booked for a tour of sixteen concerts in Holland, and then leaves for London and the Provinces.

Kiel opera has made a success of Puccini's "Butterfly" with Marcella Craft in the title rôle, Ada Saverni as *Suzuki*, and



SASCHA COLBERTSON

New Violinist, Who Is Creating a Stir in Germany

Isabel Yasker as *Kate Pinkerton*. As far as the ladies were concerned it was an all-American cast. During the month it was given eight times, and the Kiel papers gave merited credit to Miss Craft and her associates for their splendid work and ability shown in the opera.

George A. Walter, the American tenor and celebrated Bach singer of Europe, was in Spain in October engaged for the Bach oratorios. He had a marked success in Barcelona. He sang at the fourth German Bach festival in Chemnitz. During November he was busy all over Germany in oratorio work. On November 23 he left for Paris to fill engagements with the Société Bach, and sang to two sold-out performances of the "St. John Passion." He met with splendid success in the French capital, and had several fine appearances in private families. His wife accompanied him on the piano and played Schumann and Chopin numbers also. Other recent engagements were in Bielefeld, Barmen, Paderborn, Darmstadt and Berlin in Bach's Christmas oratorio; also two performances of the same work in Munich under a colleague singer, Ludwig Hess. Outside of this he sang in Bayreuth in a performance of "St. Paul," under Kneisel's successor.

JASON MOORE.

Spalding to Aid Italian Sufferers

Albert Spalding, the violinist, has instructed his manager to devote his share of the proceeds of his Carnegie Hall recital on January 16 to the Red Cross relief work in Italy. The great Italian catastrophe appeals to Mr. Spalding's sympathies with especial strength, because of his long residence in Florence, where he received his education, and where his parents have a winter home. As is well known, he is a graduate of the Conservatory of Music of Bologna, and this, taken with the cordial reception which was given him by the

Italian press and the public, increases his interest in the present trouble. He has requested Mr. Johnston to spare no efforts to make the receipts as large as possible.

Johannes Messchaert, Holland's most famous baritone, is soon to leave Frankfurt-on-Main, where he has lived for many years, and settle in Munich. European musicians continue to turn their faces south and eastward.

Philippe Gaubert will succeed the late Georges Marty as director of the Casino concerts at Vichy.

Frederick Blair on Two Months' Tour

Frederick Blair, cellist of the Schubert String Quartet of Boston, is booked for a series of concerts and recitals in the principal colleges along the Atlantic seaboard during February and March. Mr. Blair has an extensive and varied repertoire from which to draw. He is a pupil of Julius Klengel, of Leipzig, recognized as one of the greatest masters and teachers of the cello.

Venice has discovered an extraordinary *Mime* in the Italian tenor Dorini.

Mme. Clarke-Bartlett's Reception

Boston, Jan. 4.—Mme. Caroline Gardner Clarke-Bartlett gave a reception one day last week at her studios in the Pierce building, and during two hours of the afternoon received over 300 musical and society people of Boston. The handsome suite of rooms was attractively decorated with Christmas colors. Mme. Bartlett received in the large music-room. Mrs. Henry D. Lloyd and Grace Brewster, who is a niece of Julia Marlowe, and other of Mme. Bartlett's pupils presided at the tea table. D. L. L.

ELGAR SYMPHONY IS FAVORABLY RECEIVED

Work Introduced by Damrosch
Orchestra Makes Profound
Impression

The first performance in America of Sir Edward Elgar's new symphony in A flat, opus 55, his first composition of the kind, naturally drew a large and intelligent audience to the New York Symphony Society's concert at Carnegie Hall on Sunday afternoon.

The work had its initial performance December 3 at Manchester, England, under Hans Richter, and was immediately repeated in London, where it made a deep impression.

Before the playing of the symphony began, Walter Damrosch in a few remarks said that he found in it a musical allegory of the journey of a soul through life, culminating with the purification and glorification of that soul through suffering, unrealized ideals and the loneliness of old age without friends.

Sir Edward's new work leaves the critic in a state of mind where he would prefer to hear it a second time before giving his final opinion on its merits and place in music. Throughout the work there is one thought constantly suggested—nobility. It leaves an impression of nobility in conception and nobility in purpose. The high artistic ideals of the foremost English composer again find expression in his latest orchestral product.

The Symphony in A Flat, opus 55, follows a form introduced by Schumann in his last symphony (D minor) of developing one movement out of another, and of using one central theme throughout the composition, thus securing musical unity. It may be argued that Beethoven did this in the immortal "Fifth," but Beethoven simply used the four notes as a foundation for a marvelous display of melodious musical invention.

The first movement opens with a slow introduction, *Andante nobilmente e semplice*, a sort of march. The tempo soon changes to *allegro*, introducing the theme of the whole symphony. It is a theme characteristic of Elgar as we know him. This movement, the most elaborate portion of the work, is the richest in material and orchestral coloring. In this *allegro* are depicted many moods, from tranquility to turbulence, despair to joy.

The second movement, *allegro molto*, has a swiftly running theme somewhat martial in character. A beautiful trio leads directly into the *Adagio*. The theme of the latter is note for note the same as that of the second movement—which may be called the *scherzo*. This is an ingenious device, and no more. The *Adagio* is a beautiful movement, lofty and noble in conception, and full of deep feeling.

In the finale, *Lento*, the first theme enters subdued. It is first heard from the rear desks of the violins. The working out is masterly and magnificent, although there

are slight disturbances of continuity. Its close is majestic and uplifting.

Mr. Damrosch and his men gave a remarkably fine performance of the symphony, exhibiting careful preparation. The audience was unusually enthusiastic.

The other orchestral numbers on the program were Gluck's overture to "Iphigénie in Aulis" and a Bach gavotte in E Major arranged for strings by Bachrich.

During the afternoon Geraldine Farrar, of the Metropolitan Opera House forces, sang Cherubino's aria "Voi che Sapete," from "The Marriage of Figaro," and a group of songs. She was greeted enthusiastically, and was at her best in the Mozart aria. She was obliged to repeat Debussy's "Mandolin," which she sang with grace, sympathy and artistic finish. Her accompaniments were splendidly played by Walter Damrosch.

Press comments on the Elgar symphony:

The symphony is not one that can be fully grasped at one hearing; its substance is too compact—notwithstanding all its length—its abundance of material too great. It is a work of such importance that conductors will not lightly let it drop, and it will be heard again.—*New York Times*.

It will add to the repute of Sir Edward Elgar, while it will not in all probability win him a seat in the sacred circle of the kings of musical art. For when all is said and done, admirable as the symphony is, it betrays something too much of the labor of production.—*New York Sun*.

Elgar has written a symphony of which it can be said that it is worthy of the title which it bears. It is a symphony—let us say the first symphony since the last of Brahms. To say this is to burden it with a large responsibility, but the work can carry it. It is a great work, a work beautiful in thought (the chief idea is worthy of the best of living composers) and also beautiful in execution.—*New York Tribune*.

Like the Mahler symphony, which in manner it recalls, this work may be said to be a specimen of that intellectuality which aspires to express the inexpressible, and puts forward bare thought concepts without the melody necessary to clothe their emotional nakedness and make them musically convincing or moving.—*New York World*.

Elgar Conducts Symphony in London

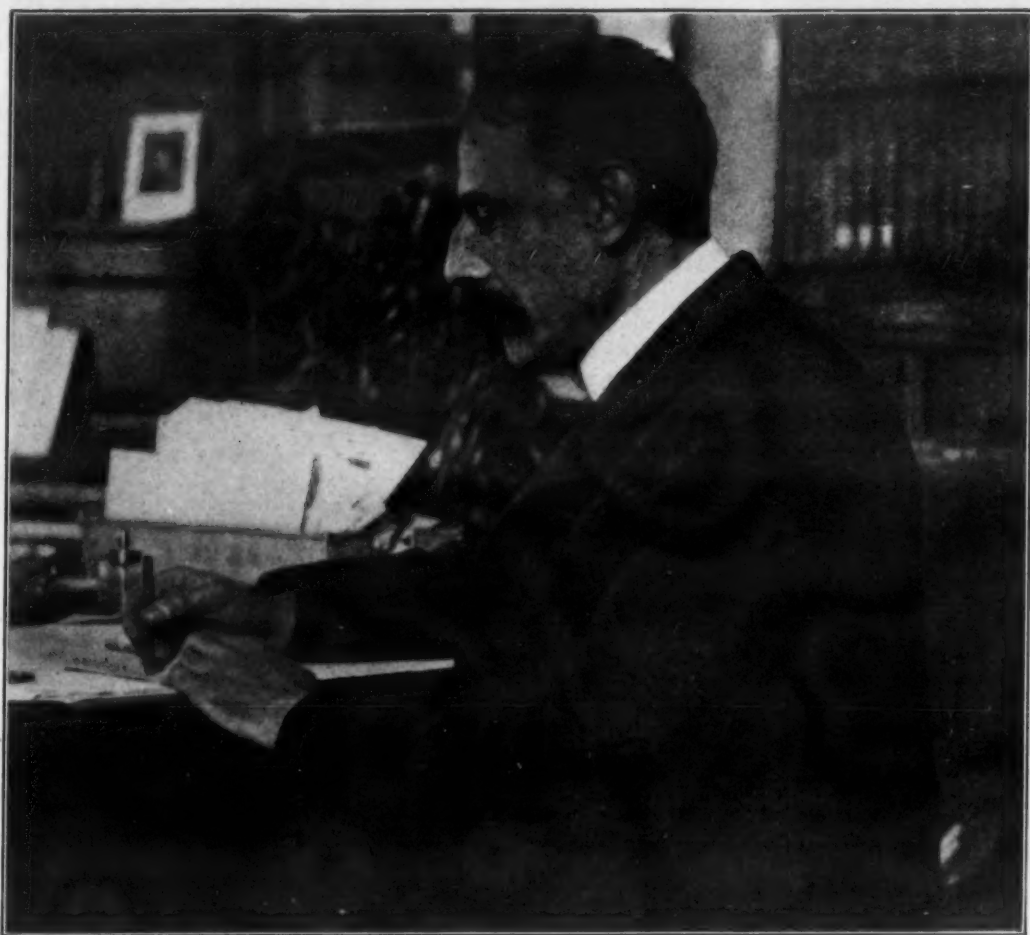
LONDON, Jan. 4.—Sir Edward Elgar conducted his new Symphony in A Flat, for the first time, on January 1. Although the work has been performed before, this was the first presentation under the direction of the composer.

The symphony has grown in favor since its first rendition and is arousing enthusiastic commendation among those who have heard it.

Sir Arthur Sullivan's Joke

Shortly after Mme. Eames, the great prima donna, married Julian Story, the well-known artist, the late Sir Arthur Sullivan was asked to write something in the singer's autograph book. In his quick, nervous way he turned over the leaves and when he came to the desired page inscribed her name, "Emma Eames," with the additional "Renowned in Song and Story." In spite of the great success she has won, Mme. Eames has her regrets. "I have never done anything in my life but work," she once remarked. "I cared for other pleasures just as any girl does, but I have always foregone them." She was born in Shanghai, where her father was one of the judges of the International Court, and she lived there for the first five years of her life.

Marie Brema has been singing lately in London.



SIR EDWARD ELGAR

The Performance of This Celebrated English Composer's New Symphony in A Flat by the New York Symphony Orchestra Last Week Was One of the Notable Events of the Present Season

LOUISVILLE ORCHESTRA SHOWS ITS WORTH

Karl Schmidt Directs in Excellent Program That Contains Excerpts from "Madama Butterfly"

LOUISVILLE, Ky., Jan. 4.—At the Seelbach Hotel Auditorium the Philharmonic Society gave the first concert of its season, under the direction of Karl Schmidt.

Since Mr. Schmidt's return to Louisville he has been actively engaged in getting the orchestra players together and rehearsing them for the Winter's work. The concert of Tuesday was a proof, not only of the excellence of Mr. Schmidt's ability as a conductor, but of the excellence of the material of which the orchestra is composed. The parts were well balanced, the strings being particularly sonorous and sweet.

The orchestra was assisted by Mrs. Douglas Webb, soprano, and John Manly, tenor. Mrs. Webb sang the aria from the second act of "Madama Butterfly," and with Mr. Manly the duet from the finale of the first act. The orchestra also played the introduction from the first act, and the finale from the second act.

These Puccini numbers were beautifully given, Mr. Schmidt conducting them with assurance and conviction.

The other orchestral numbers were the Mozart "Don Juan" overture, with the Theodore Thomas ending; the concert waltz from the "Merry Widow," and the "Carmen" prelude.

Mr. Schmidt played as a 'cello solo the Servais arrangement of Donizetti's "Daughter of the Regiment," in a most finished and artistic manner, Victor Rudolph conducting the orchestra for this number. H. P.

Two songs by a new composer named Louis Brisset were introduced at a recent Colonne Concert in Paris. In the first a lover, in harmonious but unimpassioned accents, bids his inamorata sleep on so that her soul may fly to "The Garden of the Ideal," which gives the song its name. In the second, "Guitare," Spanish "atmosphere" is employed.

The Royal Theater at Malta was reopened in the presence of the Duke and Duchess of Connaught, with Catalani's "La Wally," preceded by the British national anthem sung by the entire company.



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Dear MUSICAL AMERICA:

Not only the competition of the Manhattan Opera House with the Metropolitan, but the success of the productions there, has brought one fact clearly to the attention of opera-goers, namely, that there are certain operas, like "Bohème" and "Madama Butterfly," which are more suited to a smaller auditorium than to the large auditorium of the Metropolitan.

With an opera like "Bohème" you may figure safely that fully 40 per cent. of the audience, seated in the rear of the house, whether in the boxes, in the dress circle, in the gallery or in the parquet, cannot appreciate the performance at its full value. They are simply too far off. Operas with spectacular effects, and where there is what might be called a large volume of tone, and where not much depends on the recitative, are all very well in a spacious auditorium, but works of a simpler character are practically lost in it.

Reginald de Koven, the musical critic of the *World*, suggests that the issue might be met by a working agreement between our two opera houses, by which works of the larger character would be left to the larger house, and the lyric operas be left to the smaller house. It is a question, however, whether such an agreement would be possible.

If, as seems pretty well assured, Mr. Hammerstein will not only build a new opera house, but the Metropolitan people will move farther uptown in the not far distant future, it will be a serious question for both as to what is the best form with regard to the size of auditorium which the new enterprises should take. It would be curious if Mr. Hammerstein should go in for a larger auditorium, while the Metropolitan people went in for a smaller one, but at higher prices.

The question of higher prices at the Metropolitan is already becoming a serious one, and it looks very much as if the prices generally would have to be raised with the next season. The present prices are about the same as those which prevail in Europe, where neither the chorus, nor the orchestra, nor the scenic effects, are as good as those given at our own houses. Nor is there such a varied repertoire, nor such an aggregation of fine singers.

As I have already told you, the Metropolitan people will be face to face with a very serious deficit by the end of the season. The expenses have enormously increased, owing, of course, to the great improvement in the chorus, orchestra and *mise-en-scène*, and to the large number of artists on the pay roll.

Grau used to say, when he had the opera, that it cost him, on an average, \$5,000 a night to raise the curtain. This became \$6,000 to \$7,000 with Conried, according to the artists who appeared. Now, however, it is said that under the Gatti-Casazza-Dippel management, the expense has gone up to between \$9,000 and \$10,000 a performance. Good judges of such matters insist that these figures show a lack of good business management, but it must not be forgotten, in fairness to Messrs. Gatti-Casazza and Dippel, that a good many contracts and agreements were left over from the previous management, which they had to father. Besides a large orchestra and chorus, not to speak of the production of "novelties," mean more expense.

What opera means to "Society" people was impressed upon me the other night, when I sat in a box at the Metropolitan at a performance of "La Bohème." Nearly half an hour after the performance began, a lady of mature years, elegantly gowned, with her two daughters and three young gentlemen, sailed into the box next to me. They had no programs or libretto, and for a time, from what I heard of the conversation, were not quite certain as to what the opera was they were hearing, and there

was certainly a strong divergence of opinion as to who the tenor was.

They received many visitors between the acts, and left a half-hour before the performance ended, as did many of other box-holders. The program shows that this lady, who stands high in the fashionable world, has the box "for Wednesdays."

Now, what does this mean? It means that if such well-known operas as "Faust," "Carmen" and others are never given on Wednesdays, these good people will never hear them. They certainly never do hear the beginning of any opera, nor the end of any opera. They simply go, not to hear the music, but because it is fashionable to be at the opera at least one night a week, during the season—to be seen and to see others; to meet their friends and acquaintances, to show their clothes and jewelry—in other words, to be "in it."

While this is all true, it should not furnish food for those critics, especially artists of the opera, like Carl Burrian, who have been lately airing themselves in the foreign papers regarding the lack of intelligence on the part of American opera-goers, for the reason that, as I said before, the great majority of the audience are in their seats when the curtain rises, and do not leave till the curtain has fallen.

I was present at a very interesting discussion between some musicians regarding the two young violinists who are now in this country, Albert Spalding and Mischa Elman.

One musician was of the opinion that Mischa Elman would carry the day off from Spalding, in the way not only of applause, but box office receipts. Another musician stated that he doubted it, but said that even if that were so, it would not settle the issue of superiority between the two violinists.

Another musician said that he thought that Spalding was unquestionably the superior from a high musical standpoint; that he was a young man of education, broadminded, who was interested in other things besides music, who was a student, spoke several languages fluently, interested himself in literature and art, was developing rapidly and within ten years would be not only one of the acknowledged great violinists of the world, but a noted personage as well—something which would put him in the class of men like Paderewski, who are great men as well as great musicians.

He admitted that Mischa Elman was very magnetic, had a great deal of temperament, which would always appeal, of course, to the crowd, and perhaps to the unthinking; that he had a great deal of self-confidence—at the same time, he (Elman) was sometimes slovenly in his work and he did not think he would progress as Spalding would.

"In fact," said he, "Spalding will grow to the stature of violinists like Joachim, while Mischa Elman will capture the public because he belongs in the class with Remenyi, full of tricks and poses."

"You mean," said another of the party, "that Spalding is a great violinist, and Mischa Elman a most delightful fiddler!"

This led to further argument, which in turn led to an adjournment to one of those places where you drown your sorrows, as well as your arguments, in "the flowing bowl."

Walter Damrosch, who in these days is showing a great deal of life and activity, is to be congratulated on his production of Sir Edward Elgar's new symphony, which was performed by the Symphony Society under his direction last Sunday. Decidedly it was a notable event, but I doubt whether Sir Edward's work will be received here with the same enthusiasm and astonishment as in England.

You see, in England, they are rather—to use a Wall Street term—"short" on composers. True, they have some musical writers who attain a certain popularity with ballad music, and with chamber music, but in the production of larger works the English are notably behind the Germans, the French and the Italians.

I think you will find that the prevailing impression with regard to the new symphony is that, while there is a great deal of tone color in it, and it is evidently written by a master musician, it lacks in interest and in continuity of purpose. Some say that it is as deep and as dull as the average Englishman's conversation.

However, such a work must be heard more than once to be appreciated at its proper value.

A curious discussion is going on in Paris with regard to the recent production under the new conditions of "Faust," at the Paris Opéra House, which is one of the results of the new management of MM. Messager and Broussan.

As you know, it has been customary for *Mephisto* to be dressed in red. He now, according to the new code, appears in black. Hence the discussion!

It is interesting to know that, at one

of the first performances of Goethe's "Faust," in Weimar, as far back as 1829, *Mephisto* appeared in red. There is good reason for this. In the human mind, black has always been associated with mourning, and sometimes, too, with "respectability," while red, the color of blood, has been associated with the animal qualities. Also, it is the flag of revolution, of destruction.

A *Mephisto* in black would rather suggest a president of a Trust than the instigator of all evil. Let me plead, therefore, for a return to the original red!

Guilia Strakosch, the American prima donna, is in London again, having just closed a successful engagement in Belgium. She is, you know, the daughter of dear old Max Strakosch, the great impresario, whom old-timers like myself remember, and whose imperturbable good humor was only surpassed by his wonderful enterprise, in days when operatic management generally spelled disaster.

In the time of the "Two Maxes"—Max Strakosch and Max Maretzek—the one at the old Academy and the other at the Grand Opera House—there was great rivalry. Then the manager of the opera came more in touch with artists and singers, with newspaper men, and even with his own subscribers, than he does to-day, when he remains in his office and conducts his business over the 'phone and by means of messenger boys.

Evidently Miss Strakosch has a notable career before her. I understand that she has offers from leading opera houses in Europe, though she has just turned down a very good offer from St. Petersburg. The old friends of her father are, of course, delighted to know of her success.

Alfredo Catalani's opera, "La Wally," which was produced on Wednesday of this week at the Metropolitan, makes us remember that this is another of the works of a composer to whom recognition did not come till he was dead.

"La Wally" was first produced, I believe, at La Scala, in 1892, and was not well received. Toscanini, the present conductor at the Metropolitan, brought it out in Buenos Ayres in 1904, and with considerable success. Since then, not only "La Wally," but another opera by Catalani, "The Loreley," has been well received in the leading European opera houses.

Catalani was a hard-working musician, the son of a musician. His first productions were in the shape of some masses, with orchestra, which were sung at the Lucca cathedral. He wrote his first opera, entitled "La Falco," when he was but twenty-one. He succeeded Ponchielli as Professor of Composition at Milan.

You have already, I believe, published the story of the opera, which is dramatic. It is to be hoped that this, the third novelty produced this season by the Metropolitan management, will be more successful than its two predecessors.

"THE LAMPERTI METHOD"

The Widow of the Late Professor Lamperti Defends His Memory and His Art

We have just received from the hands of Mme. Lamperti, the widow of the late Professor Francesco Lamperti, of Milan, the following letter:

Editor MUSICAL AMERICA:

Having just arrived from Europe, I have seen in your valuable journal an article from a Mr. Arthur Russell, about "Common Sense in the Study of the Voice," in which the name of my distinguished husband, Com. Cav. Francesco Lamperti, was quoted.

I do not know who Mr. Russell is, but I am sure Mr. Russell is not familiar with the life of Lamperti. He would not assert that Lamperti was only a diagnostician, and that there are "many different Lamperti methods." As there was only one Francesco Lamperti, there also exists only one Lamperti Method. The fact that many charlatans claim to be Lamperti pupils does not make them so. Those who really studied with the old master can testify to-day that he was a truly scientific maestro and cultivator of the human voice; that he based his principles on good, sound common sense.

If Mr. Russell will take the trouble to read Lamperti's "Art of Singing," the Treatise, the book on "trill," and others, all published by Ricordi, in Milan, he would perhaps write differently on Lamperti as a maestro of singing, and the names of such artists as Albani, Sembrich, Therese Stolz, Waldman, Crivelli, Tiberini, Jeane Vauzini, Maria Van Zandt, Valda Valeria, Campanini, Gajarre, Collini, Reichman, Alvary, Bispham and others are sufficient ex-

A story has recently been published to the effect that when the late Theodore Thomas was rehearsing the Chicago Orchestra on the stage of the Auditorium, he was disturbed by the whistling of Albert Burridge, the well-known scene painter, who was at work in the loft above the stage.

Thomas sent a messenger to Burridge, to say that if he desired to continue whistling he (Thomas) would discontinue the rehearsal.

Burridge sent his compliments back to Mr. Thomas, and said that if Mr. Burridge could not whistle with the orchestra he would not whistle at all!

This reminds me of an incident, when the old Lyceum, now the Fourteenth Street Theater, was being built. The decorations were entrusted to an English scene painter by the name of Horsford, a very talented man.

Horsford was greatly disturbed in his work by the hammering of the stage carpenter, and insisted that he would not continue until the carpenter had stopped his hammering. This led to words, till Horsford, losing his temper, exclaimed:

"I'll get you discharged!"

"Go it h'easy, Mister 'Orsford," said the stage carpenter—who was also from England. "If it's going to be a discharge, they'll let you go before they'll let me go. In this country, there's plenty of hartists to be got, but they'll find it deuced hard to get a h'artisan like me!"

I guess the difficulty exists to-day!

Yours,

MEPHISTO.

American Music on Townsend's Program

Boston, Jan. 4.—Few Boston recitals create as much interest in advance as has the one which Stephen Townsend, the distinguished baritone, is to give January 14 in Jordan Hall, assisted by Laura Hawkins, the Boston pianist, and an orchestra of forty-five players from the Boston Symphony Orchestra. The program will include Chadwick's "Lochinvar," from Sir Walter Scott's "Marmion"; Converse's "La Belle Dame Sans Merci," after the poem by Keats; Foote's "Persian Song," from the Rubáiyát of Omar Khayyam; Hill's "Song and Music," Romance and the "Prologue" from "Pagliacci." Miss Hawkins will play Perilhou's "Fantasie" for pianoforte. Mr. Townsend's series of three recitals last season drew larger audiences than any similar events during the season. D. L. L.

CRITICAL AUDIENCE.—Clara, aged six, did not know the meaning of an encore, and was very much disgusted with the audience at the children's concert in which she took part.

"I just know we didn't make a single mistake," she exclaimed, "yet the people in front got cross and made such a fuss that we had to do it all over again."

amples to prove that Francesco Lamperti was a great genius and a maestro of the art of singing.

Accept my thanks, in advance, for your courtesy in publishing these few lines, and believe me, with many regards, Yours very sincerely,
EDVIGE LAMPERTI,
Widow of the late Professor Com. Cav. Francesco Lamperti, of Milano.

[It will interest the widow of Signor Lamperti to know that Louis Arthur Russell, to whom she refers, is an American musician of standing and distinction, a pupil of S. P. Warren and C. C. Müller of New York; of B. Tours, William Shakespeare and G. Hensel, of London, all men of note in the musical world. He was for some years organist and choirmaster of the leading church in Newark. Mr. Russell has conducted some important vocal and choral societies, founded in 1885 the College of Music of Newark, N. J., in which he is Musical Director, and where, as well as in New York, he teaches singing, pianoforte and theory. He organized the Newark Symphony Orchestra in 1893, and has written a number of books on music, all of which have been successful and are held in high esteem. He has also composed a number of works, among them a cantata.—Editor MUSICAL AMERICA.]

Anna Hegner, a sister of the late Otto Hegner, who as an adult pianist never fulfilled the promise of his *Wunderkind* years, as making a name as a violinist. She was born in Basle, Switzerland, in 1881, and is on the staff of the Hoch Conservatory in Frankfurt-on-Main.

SCHUMANN-HEINK'S NEW YEAR'S GREETING TO MUSICAL AMERICA

*With a heart full of thanks
and with best wishes yours*

Ernestine Schumann Heink

*New Year 1909.
Berlin, 22.12.1908.*

FLORENCE GALE'S RECITAL

**Maud Powell and May Mukle Assist
Pianist in New York Concert**

Florence Gale, pianist, gave a recital at Mendelssohn Hall on the evening of January 2, with the assistance of Maud Powell, violinist, and May Mukle, cellist.

The program opened with Beethoven's Violin Sonata, opus 12-3, in which Miss Powell's playing was decidedly the attractive feature.

Following the Beethoven sonata Miss Gale gave a group containing Bach's First Prelude; a Mendelssohn Song Without Words in G Minor, number 21; Ballade in G Minor, Chopin, and a Chopin post-humous waltz in E minor.

Miss Gale's playing, although clear, smooth and excellent technically, lacks somewhat in distinction. She put forth some original, but not effective, ideas as to phrasing, tempi, accents and rhythms. She was best in the Bach prelude.

The Saint-Saëns Trio in F major, opus 18, closed the concert. The playing of all three performers showed careful preparation. Miss Gale did better work than in the first part of the evening, and gave competent support to her colleagues. Miss Powell's playing was delightful, and Miss Mukle's beauty of tone and delicacy of execution blended beautifully with the interpretation of the other two performers.

A fair-sized and appreciative audience was present.

Manhattan Opera Co. Sings in Baltimore

With Tetrassini and Constantino as the leading characters in "Lucia di Lammermoor," the Manhattan Grand Opera Company appeared in Baltimore at the Lyric on Monday evening before a fashionable audience that tested the capacity of the house. Manager Bernhard Ulrich said that the receipts were \$10,000. The Baltimore News is authority for the statement that Mr. Hammerstein is willing to buy the Lyric and rebuild it into an auditorium adequate for grand opera presentations.

Farewell Gift for Mme. Sembrich

Mme. Sembrich will terminate her engagement at the Metropolitan Opera House at the end of this month, and on February 10 will sail for Europe. The admirers of Mme. Sembrich are contributing to the subscription fund that is being raised to purchase a gift for her. August Belmont, No. 23 Nassau street, is the treasurer of the committee appointed for this purpose.

Mozart's "Figaro" at Metropolitan

The principal feature of the next week of opera at the Metropolitan will be the revival of Mozart's "La Nozze di Figaro," with Eames, Sembrich, Farrar, Scotti and Didur in the cast. The work will be directed by Gustav Mahler, and will be staged exactly as it was given under his direction in Vienna.

Geraldine Farrar, Maurice Renaud and Gaston Dethier, organist, were the artists who gave a musical hour at the residence of Mrs. William K. Vanderbilt, Jr., last Sunday afternoon. A distinguished audience of New York's society leaders was present.

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Anna M. Wood's Pupils to Sing.

BOSTON, Jan. 5.—Anna Miller Wood, the contralto soloist and teacher, has arranged her annual invitation recital for her pupils and their friends for the afternoon of January 13, in Huntington Chambers Hall. These recitals have, heretofore, been given in her studios, but although they are large, they will not accommodate the large number who wish to attend. Edith Alida Bullard, an advanced pupil, and, at present, Miss Wood's chief assistant, will sing both solos and duets with Miss Wood. Arthur Foote and Charles Fonteyn Manney will play the accompaniments. Miss Wood is to give a recital in Peoria, Ill., February 15, repeating the program she gave in Sacramento, Cal., last October. D. L. L.

Agramonte Musicales at Waldorf

Emilio Agramonte, the well-known singing teacher of New York, announces that he will, on the fortieth anniversary of his arrival in this country (January 14), give a musicale at the Waldorf-Astoria, Astor Gallery, when he will be assisted by the following artists: Mary Hissem-DeMoss, Frank and Grace Hoyt, Lucienne Cartout, Mrs. Emilio Agramonte, Dan Beddoe, Guglielmo Caruso, Charles Norman Granville, Virgil Holmes, A. P. Hackett, Thomas R. Thomas and Donald Chalmers.

Miss Clement's Pupils Play

The pupils of Eva Belle Clement, a daughter of Lewis H. Clement, manager of the New York warerooms of the Mason & Hamlin Company, gave a recital at No. 3421 Broadway on December 30. Those who played were Mary Thron, Lillie Krentzman, Mary Bonomolo, Elma Glük, Essie Weil, Elizabeth Dewey, Lillie Opin, Harold Green, Irene Reynolds and Isabel Wüst. The pupils all showed efficient training, and played with pleasing assurance.

Bach Pianoforte School Concert

Boston, Jan. 6.—Pupils of the Bach Pianoforte School, Henry Dellafield, director, gave an interesting recital at the school hall last evening. Isabelle Frank played Mendelssohn's Concerto in D minor and the other pupils played works by Dellafield, Schumann, Lack, Kuhlman, Raynold and Wely. There was a large and enthusiastic audience, and the program was very much enjoyed. D. L. L.

Melba to Sing for Italy

Mme. Melba, who makes her final appearance in America at the Manhattan Opera House on January 11, has arranged to give a benefit performance in Naples, for the sufferers of the recent earthquake. In order to do this, the steamship company has consented to hold the steamer on which she sails for Australia for several hours.

Mrs. Otto Kahn has given \$1,000 to establish a scholarship for the most successful student in the Boston Opera House School. It is stipulated that the winner of the scholarship will have an opportunity to make an operatic debut in the new opera house now being erected in Boston.

A report from Los Angeles on New Year's Day stated that Mme. Nordica has just recovered from a severe attack of bronchitis and narrowly escaped pneumonia. It was noted, however, that her voice has in no way been affected.

Carl Jörn, the celebrated German tenor, and Mme. Berta Morena sailed from Europe on Tuesday on their way to fulfill their engagement at the Metropolitan Opera House.

ANOTHER SHAKE-UP AT
THE METROPOLITAN

[Continued from page 1]

better chorus and also go to Europe to engage artists of distinction, so as to bring up the standard of the performances at the Metropolitan—a course which was largely prompted by the active competition which Mr. Hammerstein was making with his new enterprise at the Manhattan Opera House.

Later the directors engaged Mr. Gatti-Casazza, the eminent manager of the Scala, at Milan, who made it a condition of his engagement that the conductor, Signor Toscanini, of the Scala, should be also engaged.

The result of this was a clash in matters of detail and management between Mr. Dippel and Mr. Gatti-Casazza, which led, as we know, to the declaration by the directors that Mr. Gatti-Casazza was the supreme head, that his contract had been extended with that of Mr. Toscanini to three years, while it was also announced at the time that Mr. Dippel's contract had not been renewed, but that he would have for this season the position of "administrative director."

The situation was later further strained, as has been already stated, by the fact that the German element did not seem to think that the performances of German opera were up to the standard—a claim which was met by the management by the statement that there was a dearth of artists. Herein, Mr. Schmedes, the German tenor, while a man of fine presence and an actor of the first rank was found to be a heavy burden, because of his serious vocal deficiencies.

As the season progressed, it became more and more evident that the tremendous expense under which the opera was produced needed drastic reforms, unless the directors were prepared to go down deeply into their pockets and meet the deficit at the end of the season, which has been variously estimated at from one-half to three-quarters of a million dollars.

In all this it must be remembered, in justice to the present management and to those who have worked hard to make the season a success, that a great many contracts, understandings, engagements, as well as methods, were left over from the previous Conried and other regimes which were largely the cause of the present difficulties.

One of the results of the "shake-up" will probably be that the management of the

opera house will, in future, be divided. Instead of there being two artistic managers, or a head manager and an administrative director, there will be two departments, an artistic and a business. At the head of the artistic department there will be Mr. Gatti-Casazza, with the assistance of Mr. Toscanini, as an advisor; then there will be the business department, which will have nothing to say with regard to artistic matters, which will concern itself absolutely with all the affairs of the opera in which the dollar plays a part.

Another outcome of the situation will probably be that the large number of artists now on the pay-roll will be reduced, though there will be no reduction in the size of the orchestra, the chorus or the supernumeraries connected with the undertaking, except where there is evidently an unnecessary superfluity.

Another outcome of the situation will be undoubtedly a general raising of prices, which will be forced because of the increased expense of running opera to-day, which increased expense arises through the larger salaries demanded by artists, through the greater cost of everything that is used at the opera house, the increased cost of labor, and which makes the old basis of \$5 for a seat in the parquet no longer possible.

The public can be assured that the eminent men who are connected with the Metropolitan Opera House, now that they have been forced by the situation to take a more direct interest, will not rest till they have the whole situation on that business basis on which everything, even art matters, must rest to be successful.

A serious question for opera-goers, especially those who are interested in German opera, which will arise, will be as to the future of Mr. Dippel, in whose career there is no question but that the general musical public and the press are greatly interested.

Whether in the proposed scheme of reorganization Mr. Dippel is to be considered, or whether he is simply to be let go, will have a very important bearing upon the future success of the opera house. If Mr. Dippel is let go, not only will it arouse a feeling of regret, and even of antagonism, on the part of the public and of music-lovers, but it will be taken as a frank declaration that the gentlemen who are vitally interested in the opera house propose in the future to discriminate against German opera. That will undoubtedly alienate the large section of opera-goers who may not be subscribers to boxes, but who do constitute that element which, by its failure to materialize this season, is largely responsible for the present deficit.

NEW OPERA 'LA WALLY'
GIVEN IN NEW YORK

[Continued from page 1]

scorn, turns to Gellner, her other lover, and demands that he kill Hagenbach.

In the third act it is night. From the center of the stage a bridge is shown leading to the village, with houses on the one side and La Wally's house on the other. Gellner, spurred on by his love for La Wally, sees Hagenbach as he comes over the bridge, and throws him over the precipice. He then rushes to inform La Wally of what he has done, drags her to the bridge and shows her Hagenbach below. Remorse seizes her and she attempts a rescue. Hagenbach is then brought up in a dying condition, by means of ropes.

The last act shows La Wally alone in the snow-covered mountains. Here are some very beautiful scenic effects. Hagenbach, who has recovered, appears and declares his love. She at first believes him to be a ghost, but afterwards receives him joyously and they renew their affection for one another.

A storm arises. Hagenbach attempts to lead La Wally from the mountain, but is overcome by an avalanche. La Wally, seeing him perish, throws herself into the abyss below.

The cast of the opera was as follows:

La Wally, Emmy Destinn; Afra, Miss Ranzenberg; Walter, Miss L'Huillier; Giuseppe Hagenbach, Riccardo Martin; Gellner, Mr. Amato; Il Pedone, Mr. Campanari; Stromminger, Mr. Rossi.

The music, which is original and characteristic, contains many charming themes. It rises, at times, to some finely worked up climaxes, which Mr. Toscanini, the conductor, developed with masterly skill.

The tenor part does not offer an artist much opportunity except in the last act. However, Riccardo Martin again showed that he has a voice of great sweetness and considerable power. He gave a spirited and thoroughly adequate representation of the rôle.

Mr. Campanari was amusing in his comedy part, while Mr. Amato, the baritone, added again to the reputation he has al-

ready won as an actor and singer of the first rank. His performance as Gellner was well sustained, manly, and deserved the unstinted applause it received.

Mr. Rossi deserves more than a kindly word of praise for his rendition of the rôle of Stromminger. Miss L'Huillier as Walter, the boy's part, was more pleasing to the eye than she was vocally. She has two important songs in the early part of the opera, both of which were marred by a bad tremolo.

The title rôle gave Emmy Destinn another opportunity to show how great an artist she is. She carried her scenes through with splendid dramatic force, and with a wealth of voice which won the audience completely.

The choral effects were strong and given with great spirit, which showed careful preparation. Indeed, the whole opera, from the rise of the curtain to the fall, proved that there is new life in the management of the Metropolitan. All those engaged in the production, whether scene-painters, artists, chorus, orchestra, from the humblest member, deserve credit.

Signor Toscanini's conducting evidently was a work of love. He infused into it a spirit and interest which made him surpass even himself.

Noted Welsh Basso Dead

Harrie Jones, the well-known basso singer, was found dead in his home at West Scranton, Pa., on Tuesday. Death was caused by asphyxiation.

Isadora Duncan, who has been giving her classic dances with the New York Symphony, the Boston Symphony and other orchestras, sailed for Europe on January 1. She stated that she intended to abandon the school of dancing which she had established in London, as it was too great an undertaking for one woman.

Mrs. N. Scammen Jones, of No. 412 South Twenty-second street, Philadelphia, gave a luncheon in honor of Mme. Melba in that city on Tuesday of last week.

Henry W. Savage sailed for Europe last week on the Adriatic, in company with Gustav Luders, the composer.

ECHOES OF MUSIC ABROAD

IT is only now and again that Adele aus der Ohe appears in public nowadays. She is spending this Winter in Berlin, as is her custom, and there a few nights ago she tempted the critics with a program of her own compositions.

Of her standing among the world's pianists no one need be told. As a composer, however, her position is questionable. According to the *Allgemeine Musik Zeitung* her work in this capacity shows vastly more eclecticism than individuality, as is demonstrated especially in her Suite in E major, in which she leaps from Bach-like themes to the modern pianoforte technique of a Brahms with bewildering agility. Two small specimens of program music, "Spinnlied" and "Eine Sage," were the best numbers on her program. The failure of her violin sonata to make a favorable impression is attributed to her insufficient knowledge of the essential nature of the violin and its technique.

ENTER Mme. Leschetizky IV—or is it only III?—as a pianist, making her début in London. The occasion, a concert by the Audrey Chapman Orchestra in Queen's Hall in aid of the Free Concert Fund.

December Leschetizky's latest May, in other words, Marie Gabrielle, shows how you would play the Saint-Saëns Concerto in G minor if you were a Viennese—and a few other "ifs." Result, loud applause from all parts of the house, many recalls for the débutante, everybody happy, and a host of bromidic remarks in the press as to what was to be expected of one so closely related to the illustrious pedagogue who has taught Paderewski and one or two others. When you have sifted the newspaper comments you are left with the impression that a brilliant technique of the brand "made by Leschetizky" was displayed and that "a little more warmth of tone would not have come amiss."

TWO more American sopranos will emerge from Jean de Reszke's Paris studio to make first appearances on the opera stage during the season in English that opens at Covent Garden at the end of next week. They are Mrs. M. Salzmänn-Stevens, who will make her début as *Brünnhilde* in the first performance of "Die Walküre" on the 18th, and Rachel Freese-Green, who, after studying with the Polish tenor for four years, will be the *Sieglinde* on the same occasion and, later, *Eva* in "Die Meistersinger."

Marcia Van Dresser, the beautiful American at the Dresden Court Opera, was to have sung *Fricka* and *Woglinde*, but she has cancelled her engagement and her rôles will be taken by English singers.

WHEN Wagner's "Ring" tetralogy is given for the first time in its entirety at Monte Carlo this Winter Dr. Hans Richter, fresh from his Covent Garden "Ring" in English, will conduct.

The other works new to Monte Carlo promised by Raoul Gunsbourg are Mascagni's "Iris," Baron Franchetti's "Christopher Columbus" and Dargomyrsky's "La Roussalka," besides the three absolute novelties: Mme. G. Ferrari's "Cobzar," Belle-not's Japanese "Naristé" and Gunsbourg's own opera "Le Vieil Aigle," for which Léon Jehin provided the orchestration. In both "Le Vieil Aigle" and the short "Naristé" the principal female rôles will be created by Bessie Abbott, who is receiving better treatment in Europe than she did at the Metropolitan.

The repertoire works listed are the inevitable "La Bohème" and "Tosca," "Carmen," "Rigoletto," "The Barber of Seville," "Roméo et Juliette," "La Gioconda," Boito's "Mefistofele" and Saint-Saëns's "Hélène."

From the personnel of this year's company the name of Maurice Renaud is missing, for the great singing-actor's new contract with Mr. Hammerstein will keep him in America till the end of the Manhattan's season this time. Many of his comrades of last year's Monte Carlo season likewise remain away, among them Selma Kurz, the Vienna coloratura soprano. But Giovanni Anselmi will be there again among

the tenors, as will Charles Rousselière, of brief and not altogether glorious Metropolitan history. Ernst Van Dyck, Smirnoff, the new Russian, Altchevsky, that other Russian whose voice would not work in our climate when he was imported by Mr. Hammerstein, and Laurent Swolf, the new Belgian, will also be there with their tenor ranges.

Chaliapine heads the basses, for he will again disport himself *au naturel* as *Mefistofele* according to Boito and appear in the "Ring" as well. Chalmers, who was in the Metropolitan "Damnation of Faust," will



THE OLE BULL STATUE IN BERGEN

Bergen, where stands the statue of Ole Bornemann Bull here pictured, was the birthplace of the famous Norwegian violinist, who is still remembered affectionately by the concert-goers of thirty years, and more, ago; and it was at Lysoen, near Bergen, that he died in 1880. His widow, a Wisconsin woman, is still living. One of the most unfortunate features of a career full of picturesque ups and downs was the violinist's attempt to establish a Norwegian colony in Pennsylvania in 1852. He bought 125,000 acres of land there, but the scheme collapsed and he was swindled out of a fortune.

be one of his companions. In the absence of Renaud, Titta Ruffo will be the star baritone.

Bessie Abbott will not be the only new soprano, for Berlin will send Frieda Hempel, who distinguished herself at last Summer's Mozart Festival in Munich as one of the only two or three participating who had any idea of the art of singing. Paris will lend Félicia Litvinne, Lucienne Bréval, Marguerite Carré and Chénal; Emma Carelli will run up from Italy for a few performances, and Aino Ackté, the Finnish soprano, will further intensify the cosmopolitan aspect of the company. There are other artists of European distinction and a great many practically unknown, as well.

The season will open on January 26.

A NIECE of the late Joseph Joachim teaches singing in London. Though she is Mrs. Frank W. Gibson it is as Mme. Eugénie Joachim that she is known in her profession. "Handsome, with dark, flashing eyes, a heritage, no doubt, from her Spanish grandmother and great-grandmother, impulsive and quick-witted," to use M. A. P.'s words, Mme. Joachim, who is a Viennese, knows how to tell a story.

Here is her latest contribution to the Liszt anecdotes, to the subdivision dealing with the gallant Abbé's osculatory propensities:

"In the latter part of Liszt's life he and my uncle (Dr. Joachim) were not on very good terms. It happened one time that I was singing the contralto part in one of Liszt's oratorios. He was much addicted to kissing, as a sort of blessing, and as each girl filed past him he kissed her on the forehead. Afterward, when the conductor presented each singer to him individually he drew back when he came to me and heard the name 'Joachim.' I was a cheeky young girl then and I said:

"Herr Abbé, I admire your music and love to sing it, but if you are sorry you kissed me on account of my relationship, take the kiss back."

the composer of 'The Magic Flute.' Why is it that such a work should have remained in obscurity as compared with the popularity of the three symphonies mentioned?"

ISIDORE DE LARA, who, as the composer of "Sanga," is the first Briton to have a work produced at Paris's Opéra Comique, is not Isidore de Lara after all. His real name is Cohen. He made his début on life's stage 'mid the smoke and fog of "old Lunnion" in 1860, and for some years taught singing at the Guildhall School of Music and gave frequent song recitals. His list of compositions includes six operas, of which "Messaline" is the only one known in New York. An elaborate production has not sufficed to win for "Sanga" a Parisian repetition of its Nice success.

INTERVIEWED in a London paper, Frances Allitsen states that her "Song of Thanksgiving," now familiar to concert-goers all over this country, was refused by Edward Lloyd when it was first offered to him by the publishers, on the ground that "there are too many references to the Deity in it." It remained for Clara Butt and Margaret McIntyre to bring it before the big public.

This is considered the most popular of Miss Allitsen's songs, although she herself seems to favor "Prince Ivan's Song," her setting of the poem of that name in Marie Corelli's "A Romance of Two Worlds."

Before she took up song-writing this "composing lady," as a German would say, had written a novel, a lengthy one, too, in which she took youthful liberties with certain religious ideas. In her ignorance she sent the manuscript to the most conservative publishing house in London, only to have it promptly returned. "Being by nature utterly lacking in 'push,' I accepted this verdict as final, and for some time devoted myself entirely to singing. Later on, in moving from one house to another, the box containing the manuscript got lost, and so ended the work on which I had set such high hopes!"

By degrees, after trying her luck with orchestral scores, she realized that the only way by which she could make money was song-writing, and although she aimed higher she was compelled to restrict herself to the small vocal form.

PARIS feels it a personal affront that Claude Debussy has promised to New York the *premières* of his next three music dramas, "The Fall of the House of Usher" and "The Devil in the Belfry," based on Poe's tales, which will be mated as one evening's bill of fare, and "La Légende de Tristan." It made him, it claims. But why worry?—Since the completion of these works is still too far remote to be foreseen by the naked eye.

Humperdinck, too, has been criticised by his countrymen for letting the lure of lucre usurp the rightful place of patriotic pride in his calculations concerning his new work, to have its first performance at the Metropolitan in March. How much more fitting and according to precedent—musty old precedent!—it would be to permit one of the German opera houses to murder "The Children of the King" first and then send their mutilated remains over to be patched up by the singers at one of the New York institutions! They fear the encroachments of American managers and money more and more every year in Europe.

LONDON'S praise of Sir Edward Elgar's symphony is not quite unanimous. True, most of the critics of the daily press have used up all the eulogistic vocabulary the dictionaries supply, but there are one or two instances of adverse criticism, as well. A writer in *The Observer* is among those who detect certain accidental plagiarisms from "Parsifal"; more than that, he ventures the opinion that the composer may have gone a-rummaging among the sketch-books of his salad days and used some of the material he found there in serving up a "Wand of Youth" symphony.

THAT'S what it is to be a director of a grand opera institution! Baron d'Erlanger's new opera "Tess" is to be produced at Covent Garden as one of the novelties of the next Spring and Summer season, notwithstanding the dire failure that attended its Milan *première* at the Dal Verme a few weeks ago. It may be supposed that

[Continued on next page]

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the popularity of the Thomas Hardy novel on which it is based will induce the London public to swallow it. More pertinent is the fact that the composer is a member of the Covent Garden Grand Opera Syndicate.

AINO ACKTE, the Finnish soprano, retains her popularity on the Continent. Though New York failed to emulate her Paris public and fall on its knees when she came to the Metropolitan, she is still treated like a queen by the German audiences that hear her as a guest. She has lately essayed *Salomé* at the Court Theater in Dessau. Antedating Mary Garden's promised example, she undertook the Dance of the Seven Veils herself and evidently Dessau liked it, for it brought her ten times to the footlights afterwards.

Of Europe's traveling prima donnas, not tied down to any one opera institution, the most popular now are Ackté, the Swedish Sigrid Arnoldson, the French Félicia Litvinne and the Italian Gemma Bellincioni. To these Marcella Sembrich will be added next year. And of course our own Schumann-Heink is there this Winter, picking the biggest plums to be had in the way of opera and concert engagements.

THE difference between England and Germany in honoring the memory of the departed great is shown in the action, or, more accurately, inaction of the London County Council regarding the *Musical Standard's* suggestion that a memorial tablet be placed on the house at "No. 20, Fritch-street, Soho," which, as the result of recent investigations, will be listed in future among London's historic buildings.

At this house Master Wolfgang Amadeus Mozart stayed, with his father and sister, when he first visited London in 1764. Frith street then was Thrift street. Nearby, in the famous Hickford's Room in Brewer street, this "real prodigy of Nature," as the billboards announced him, made his actual London debut in the second year of the family's sojourn there.

"Having regard to the fact that Mozart's connection with London was of so temporary a character," the London County Council does not "see its way" to adopting the *Musical Standard's* proposal. In Germany, on the other hand, every one-night stand of great men likes to commemorate its historic associations with a tablet, at least.

BRUSSELS will soon have to look to her laurels as Belgium's musical metropolis if Liège continues her energetic measures

CLARA de RICAUD

THE ART OF SINGING

A GREAT ARTIST'S OPINION

Madame Langendorf, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:

MAY 1st, 1908.

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to regain her old-time glory. Following the announcement that Jean Gerardy, the admirable 'cellist, has been engaged for the Conservatoire, as successor to Léon Mas-sart, comes the information that Eugène Ysaye is likely to ally himself with the violin department of the same institution in the near future.

At any rate, Ysaye has just organized a string quartet in Liège, with Gerardy as 'cellist and Léon Van Hout as viola player. The director of the Conservatoire, where Ovide Musin formerly was principal of the violin department, is Théodore Radoux.

SINGERS with a knowledge of piano playing, which is essential to the making of a true musician, are few and far between. Florence Easton-MacLennan, the soprano, now at the Berlin Royal Opera, is one of the few. She began her career as a pianist.

J. L. H.

PROSPEROUS TIMES IN PHILADELPHIA

Quaker City Orchestra Is Encouraged by Hearty Support Given Its Concerts by Public

PHILADELPHIA, Jan. 4.—The Philadelphia Orchestra management, Director Pohlig and his musicians, are much encouraged by the continued public support which does not seem to have been affected by the other musical attractions of a high order that Philadelphians are enjoying this season. Last week's performances were especially well attended.

There was something of a novelty in the presentation of Bossi's *Intermezzi*, "Goldoni's," for string orchestra, divided into five movements, an offering very delightful in the way of dance-like music in graceful rhythm. The "Seranatina" was exquisitely played by Thaddeus Rich, the concert-meister. Mr. Rich will be the soloist at the two concerts this week.

Julius Falk, the young Philadelphia violinist, will give a recital in Witherspoon Hall the last Wednesday evening in the month. He has just returned from a successful European tour.

Ralph Kinder will begin his tenth annual series of organ recitals at the Church of the Holy Trinity next Saturday. The assisting artists will be May Ebrey Hotz, soprano; Joseph Sullivan, baritone; Gertrude Kepplemann Landis, violinist, and Bessie Kille-Slaugh, soprano. Mr. Kinder is one of the most distinguished and proficient organists in the country. He has given at Holy Trinity 362 programs, presenting a repertoire of 700 compositions, embracing all the schools of organ music.

Henry T. Moulton, recently returned here after an extended concert tour in England, has been engaged as the solo bass at the Tenth Presbyterian Church.

S. E. E.

URGES EXAMINATION OF MUSIC TEACHERS

Dr. H. J. Stewart Says California Should Pass on Merits of Resident Instructors

SAN FRANCISCO, Dec. 30.—When a State goes so far as to have a barber's commission to pass upon prospective "tonsorial artists," it is high time to run the quacks out of the music teaching business. This absurd inequality in the California laws has worried the really musical people for many years, but it has remained for Dr. H. J. Stewart to draft such a law and to "put it up" to the legislature. Dr. Stewart is a serious musician who is not only one of the best organists in the West, but also a composer of enviable reputation, perhaps best known for his "California Scenes" and other orchestral suites. But he is not acting alone. There is behind his project the Musicians' Club, of which H. B. Pasmore, vocal teacher, and an active reformer, and father of the Pasmore Trio, is president; Arthur Weiss, 'cellist, and composer of the last Bohemia Grove music-drama, is a trustee of the club with Dr. Stewart.

The bill to drive grafters out of music follows the general lines of the State dental law. It provides a board of seven examiners appointed by the governor, who shall each receive \$20 a day during each day of the semi-annual examination periods. Applicants must pay a \$10 examination fee, and those passing, an additional \$1 yearly registration-fee. Those having diplomas from well recognized conservatories or holding the chairs of music in reputable schools—which would prove their fitness—are exempt from the test. But all others must qualify, or go to jail for misdemeanor should they persist in teaching.

The bill is intended not only to place the music teaching profession on a higher plane, but to prevent the ruining of voices by quack methods. Furthermore, many of the violent vocal exercises taught by quacks injure the lungs. Such are the obvious objections to fakers. But more subtle in their antagonism to art are the incompetents, the essentially unmusical who think "reading notes" the only teachable part. One of these fakers, who does a considerable chattel loan business on pianos, runs an institution in San Francisco where every known instrument from fiddle to jewsharp is taught. In recitals at this "conservatory" there are performed such monstrosities as light opera overtures on four pianos in unison and solos of the musical rank of "chopsticks polka." Ruiners and perverters of talent will get scant mercy from the examining board if it attains the Musicians' Club standard.

"We hope that California will be the first State to protect its talent for art's sake," says the promoter of the bill. Nevertheless, he may find some hard nuts to crack when it comes to convincing the cow county legislators that the bill is not designed to protect a lot of musical duds who have no use for a real "tune."

H. C. T.

On January 4, Lhèvinne, the Russian pianist, began his long tour which is to last until the middle of April. It will include a visit to Canada, to the South, into Mexico, California and the Pacific

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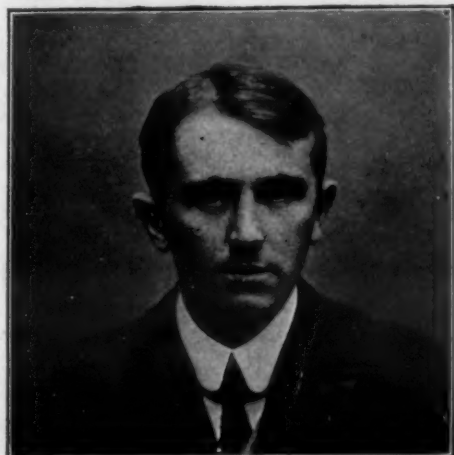
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Coast; it will end in the East about May 1. By that time the pianist will have played over one hundred concerts, under the management of Henry Wolfsohn.

Nordica's New York Recital in February

Mme. Lillian Nordica, who has now reached the Pacific Coast on the greatest tour ever booked for this famous prima donna, is to give one New York recital at Carnegie Hall, Tuesday afternoon, February 16, after which her route takes her to the New England States.

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THE MANY-SIDED ADELA VERNE

A Chat with the Noted Pianist Reveals Her Versatility—Chinese Music Attracts Her Interest

Many-sided and versatile, merry-hearted and musical, is Adela Verne, the brilliant young pianist, now touring the country under the management of H. B. Schaad, who a few days ago talked to a MUSICAL AMERICA representative of her art and ambitions, of her interests and avocation. Fads she has none, and as a relaxation from the "drill" of steadfast devotion to her music, she cultivates the literary classics, and—oh, rare and precious jewel!—possesses a keen and constant sense of humor.

A vivacious brunette with an abundance of temperament, curly-haired, sturdily built,

Boston it's different. There isn't so much hurry and bustle there, and you can really take your time. I think your parks are beautiful, much nicer than those in Europe. Why! in the Bronx the animals have almost as much room as they would have in their native state.

"I like the American spirit—the absence of class distinction."

The conversation turned to modes of recreation. "My greatest pleasure outside of art is seeing new places, and new people. I would like to explore. I long to go to the North Pole," said she.

One of Miss Verne's hobbies is a study of Chinese music. "You know, they write everything in G flat," she went on to explain. "In Vancouver I was much inter-



Taken by Adela Verne's Camera: Paderewski and His Wife Standing in Front of Their Private Parlor Car

with a face of alluring attractiveness, she is artistic to her finger tips, yet has sympathies as broad as the modern world, and displays a critical and intelligent interest in many phases of life, foreign to her art. Witness her comment in New York, transmuted through her Bavarian birth, English education and residence in California:

"Yes, I like New York," she said in reply to the inevitable question. "Yes—all but the high buildings. They try to get about five hundred kinds of business into one tall structure on a small plot of ground. In

ested in the Chinese theater, where you can hear the genuine forms of Chinese musical expression, and when you understand it, there isn't so much dissonance, and noise as there seems to be to an untrained ear.

"I hope some day to introduce to the musical public a Chinese pianist who will show that the music of his homeland is really music, not merely noise."

Miss Verne is an excellent raconteur, and has a happy talent for giving a local touch to her stories. Her imitations are remarkably clever.



Mme. Paderewski, M. Paderewski and Adela Verne

"At a concert in England," she related, where Clara Butt and Albani were both on the program, I met such a funny old lady. The old lady ran up to Albani, who was standing near us, and exclaimed, 'Do you know, I enjoyed Miss Butt's singing very much!'

"Another old lady said to me: 'I like Sauer better than Paderewski.' 'Indeed, where did you hear Sauer?'

"I haven't heard him myself, but my son has."

"Oh! When did you hear Paderewski?"

"I haven't heard him, but my son has, and he knows."

"I gave a concert at Dawson City, Alaska, and the tickets were one dollar and two dollars. I have met ten people in New York who were at that concert, which was given at the Arctic Brotherhood Hall.

"Doesn't that sound North Pole-like? We found an old Bechstein grand which a piano tuner who happened to be in town fixed up. Several of the strings were broken, but he tied them together, and things went pretty well."

"I had an odd experience in Portland, Ore. I was to play at the Scottish Rite Hall. They have a theater there, and the stage manager asked me to choose a setting for my concert. He showed me some woods, but he thought a cathedral scene would be better with lots of gravestones around! Just before the concert, while I was waiting behind the scenes, I saw a big black coffin. I could see all my friends in it, and I had a fit of hysterics. They were awfully good and sorry, you know, and said they used it at their meetings. Pretty soon I felt better and went on. You can imagine with what emotion I played Chopin's funeral march!"

"Once when I played with Ysaye—the time when he stepped on my skirt, and almost pulled it off—the program announced one of the lesser-known Beethoven sonatas. It begins with a solemn introduction.

Before the concert began, Ysaye peeped out. 'This sonata is not for these people,' he said, 'they have their hymn books with them!' We played a lively sonata."

Miss Verne in practicing considers the composition as groups of notes, and works until she has memorized all of them. She visualizes the piece she has under consideration, believing that the best method to acquire and command the touch that humanizes any musical composition and makes it vital, appealing to the audience.

Finally, she said: "I can offer no such suggestion as the best method in practice. It is altogether a matter of the personal equation, of individual temperament; a question, in fact, almost as wide as the limits of the human emotions." Which sage remark shows that Adela Verne is a clear-headed thinker as well as a talented musician.

Miss Verne's only teacher was her sister, Matilda Verne, who was a favorite pupil of Clara Schumann. She has always had the advice of Paderewski, who is her guide, philosopher and friend. She has toured Canada three times in the last four years and came to the United States last year.

FRENCH COMPOSER BALKED

Massenet Played But One Chord on a Poor Piano at Musicales

PARIS, Jan. 2.—President Fallieres entertained the King of Sweden during his recent visit here, with a musicale at which a noted operatic star sang.

At the last moment it was found that there was no piano in the palace, and one was hastily borrowed from the apartments of a staff officer. The instrument was so poor, however, that when Massenet, the famous composer, sat down to play the accompaniments, he became disgusted and refused to perform on the instrument. M. de Lara kindly officiated.

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AMERICAN MUSIC RECEIVES A HEARING

First Concert of Society Which Aims to Encourage Native Talent

On Wednesday evening, Dec. 30, the New York Center of the American Music Society gave its first concert, at Mendelssohn Hall. This concert, taken in its entirety, was not so much planned as a presentation of radical and ultra-progressive American compositions, as of pleasing works which would incline the membership of this new Center to cultivate a further acquaintance with American music.

The Quintet in C-sharp Minor, for strings and piano, by Arne Oldberg was, however, a marked exception in this respect, being very modern in its polyphony and in its extension and alteration of the sonata form. Francis Rogers, who, among other prominent New York artists, had promised to sing for the society, was given charge of the program, and opened the concert with the following group of songs: Victor Harris, "Song from Omar Khayyam"; R. Huntington Wordman, "Give Me the Sea"; Winthrop L. Rogers, "Two Birds Flew Out of the Sunset Glow"; Robert Atkinson, "Seal Lullaby"; Sidney Homer, "The Fiddler of Dooney." The Harris and Homer songs were undoubtedly the best.

Heinrich Gebhard of Boston, always a

consummate artist, followed with a piano group, or would have, had not a delayed train necessitated placing his group later on the program. He played the following compositions: Arthur Foote, No. 5 from Poems, after "Omar Khayyam"; Edward B. Hill, No. 1 from "Sketches after Stephen Crane"; Henry F. Gilbert, Mazurka; Arthur Whiting, "Le Cortège qui passe"; Clayton Johns, Valse in A Major; Harvey W. Loomis, Music of the Calumet, from Lyrics of the Red Man; Arthur Farwell, No. 1, "Receiving the Messenger," from Impressions of the Wa-Wan Ceremony, and the Navajo War Dance. Mr. Gebhard was in fine form and played with his usual and authentic character and distinction.

Next was a group of songs, by Mrs. Edith Goold, as follows: Percy Atherton, "April Weather"; Walter Rummel, "Across the Hills"; Bruno Huhn, "If"; Harvey Loomis, "The Hour of the Whip-poor-will"; Benjamin Whelpley, "O Swallow, Flying South." These songs all had distinctive individuality and value, with the exception of the Whelpley, which was conventional. Both the singers, Mr. Rogers and Mrs. Goold, sang excellently and gave great pleasure.

The Oldberg Quintet closed the program, and was played by Mr. Oldberg, at the piano, and string players from a staff of the School of Music at the Northwestern University, in Evanston, Ill., where Mr. Oldberg holds a prominent position.

The Quintet is a work lofty in conception and masterly in construction, the product of a composer who is well past his 'prentice days. It is melodious in the extreme, with a singular simplicity of melody for these non-melodious days, but intricate in its polyphony, though not giving the effect of great intricacy.

This work, which sounds harmless in comparison with Debussy, D'Indy and other ultra-moderns, will in the long run prove a dangerous antagonist for the works of the impressionists. For when the value of their impressions have faded, or have faded the ear, the value of these pure and spontaneous melodies will assert itself, and the fine and perfect formal structure, varied and rounded, will remain a source of delight. Mr. Oldberg is doing serious work of the highest order, and before many years will have a deserved reputation of the most enviable sort. The American Music Society in Boston has already produced one of his earlier Quintets, in B Minor, and a Woodwind Quintet. Among his published works are the Quintet in C-sharp Minor, a Piano Concerto, Variations for the Piano, and smaller piano works.

The accompanist for all the songs on the program was Mr. Bruno Huhn, who did excellent work.

The announcement of the New York Center of the American Music Society for the year contains the following paragraphs:

"The highest present service which the American Music Society can render, and the service most needed in the development of a creative musical art in America, is to provide a means of broadly and persistently testing the work of American composers under conditions which shall make such a test valid and authoritative for the musical life of the country.

"This service has been rendered in Germany, not only by the 'Allgemeine Deutsche Musikverein,' established under the leadership of Franz Liszt in 1861, and still extremely active, but also by a tacit understanding between the musical organizations, orchestras, quartets, etc., in all German cities and towns, to produce all new German works as soon as possible after their appearance. Thus the national creative musical art is regarded in its true sense, as a continuous and connected development and an orderly impulse and motion given to its growth, which has heretofore been wholly lacking in the United States.

"By means of the hearings given by the American Music Society to new works as they appear, the first substantial step is

now taken to give such impulse and motion to creative musical art in America."

The president of the national organization is Arthur Farwell. The officers of the New York Center are as follows:

David Bispham, president; Rudolph Schirmer, vice-president; Thomas Tryon, secretary; Spencer Trask, treasurer; Joseph L. Lilienthal, librarian. Board of Musical Directors—F. X. Arens, David Bispham, Walter Damrosch, Raphael Joseffy, David Mannes, Kurt Schindler. Executive Committee—David Bispham, Harry Barnhart, Frank Damrosch, Joseph L. Lilienthal, Francis Rogers, Rudolph Schirmer, Spencer Trask, Thomas Tryon, Samuel Bowden Moyle.

This movement is growing rapidly, and it is desired to establish Centers in all parts of the United States. Thomas Tryon, No. 50 Church street, New York City, who is also secretary for the National Organization, is prepared to give information regarding the work.

MRS. TIPPETT'S MUSICALE

Boston Teacher Presents Gifted Pupils in Studio Program

Boston, Jan. 4.—Mrs. Clara Tippet gave her second morning musicale of this season's series at the Tippet-Paull studios last Friday. The artists were Mrs. Anne Hollis, soprano, and Helen King Marshall, contralto, assisted by M. Goldstein, 'cellist. The musicale served to introduce two of Mrs. Tippet's most successful professional pupils to a select audience. Mrs. Hollis is soloist at the Second Church, Dorchester, and Miss Marshall at the Unitarian Church, Kennebunk, Me.

Mrs. Hollis has a voice of unusual sweetness and purity. Her numbers gave ample opportunity for varied expression and Mrs. Hollis was thoroughly adequate to all the requirements. She gives one the impression of being absolutely sure of herself and is without doubt destined to be one of Boston's foremost sopranos. Miss Marshall has a voice of wide range and much purity of quality.

Mr. Goldstein added to the pleasure of the morning by his excellent obligatos and Mrs. Tippet played the accompaniments in her customary finished style.

D. L. L.

The Czech composer Vchezlav Norak has been appointed professor of composition at the Prague Conservatory.

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HAMMERSTEIN WON'T QUIT PHILADELPHIA

**He Receives Assurance That the
\$400,000 Loan Will Be Made
by Capitalists**

Reports last week to the effect that Oscar Hammerstein was ready to abandon his Philadelphia grand opera plans because the wealthy men of that city had refused to give him a 25 per cent. mortgage on his opera house were offset early this week by an announcement that P. A. B. Widener had given the impresario assurance that the loan would be made.

When Mr. Hammerstein was seen at the Manhattan Opera House he was in particularly good spirits.

"I will, in all probability, secure my mortgage," he said, "and in that case I shall, of course, continue my Philadelphia venture. Business has been good, and I need the money only to meet the heavy expenses of a first season."

"When I went to Philadelphia on Thursday I was fully determined to put up a notice on my opera house that the season would end in two weeks. I had been unable to get \$400,000 on a mortgage, and I was not going to be imposed upon. Then something happened."

"After the first act of 'Tosca,' three of the financial magnates of the city, among them Mr. Widener, came to see me behind the scenes and assured me that my mortgage would be taken up. They told me that the matter had been put before them previously in a wrong way, but that if I wished it I might have three-quarters of a million dollars. Both Mr. and Mrs. Widener were extremely cordial."

"This has, of course, made my way clearer to a new house in New York, and you may look for developments. If I wished it I could form a stock company with a capital of \$5,000,000 to build such a house within twenty-four hours."

BOSTON PIANIST'S ACTIVITY

Jessie Davis Kept Busy with Engagements in and Near the Hub

Boston, Jan. 4.—Jessie Davis, the accomplished pianist, is one of Boston's busiest musicians this season. She is playing often in concert and recital and has been doing some accompanying at the exclusive McAllister concerts at the Somerset and other private and semi-public concerts.

Miss Davis played at a private musicale here New Year's Day and played several solos at the first meeting of the new Musical Art Club this morning. Among other important engagements booked by Miss Davis are the following: Harvard, Mass., January 8; Brockton, Mass., January 9; Boston (McAllister concert), January 11; Fenway Court, Boston, February 1; Potter Hall, Boston, February 8; Wellesley, February 10; Steinert Hall, Boston, March 10.

Miss Davis has also devoted considerable time this season to teaching at her Newbury street studio, and has an excellent class of pupils. D. L. L.

In the recent premiere of Erlanger's "Tess" at the Dal Verme in Milan the name part was created by Tina Desana, who distinguished herself here last Spring as a member of the Abramson Opera Company.

Distinguished American Pianist Is Winning a Name for Herself Abroad



KATHERINE RUTH HEYMAN

American Pianist, Who Has Been Appearing with Marked Success in Recital and Concert Abroad

LONDON, Dec. 30.—Among the American pianists who have made a bid for public recognition in London, few have enjoyed as much success as has Katherine Ruth Heyman, who will be recalled by her countrymen through her appearance with the Boston Symphony Orchestra in New York and a tour in company with Mme. Sembrich and Pol Plançon.

After a rest of two years she came abroad establishing herself in an enviable position in Berlin, which has been her headquarters for the past three years.

Miss Heyman filled a series of private engagements hereabouts before the Christmas holidays, which she spent with friends in the Channel Islands. Early in the year she returns to Berlin to play with the Philharmonic Orchestra, following that with a recital in Paris, to be given jointly with Gail Gardner.

She is booked for a short tour in Russia and returns to London for the Summer season. Miss Heyman filled many important

engagements last year—one of her principal appearances being with orchestra at the opening of the great new Kurhaus in Wiesbaden, when she played the Grieg Concerto with such tremendous success that she was re-engaged for the present season. Last Summer she spent in Venice, playing in several concerts and giving a recital of her own which drew forth eulogies of praise from the Italian critics. One critic says: "Miss Heyman is an artist of the first rank." Another, "She is not an ordinary player, but an artist of peculiar genius in expressing beauty by means of her instrument." L. J. P.

MILWAUKEE ARION RENDERS "MESSIAH"

**Twenty-Second Performance of
Handel's Oratorio Heard by
Large Audience**

MILWAUKEE, Wis., Jan. 4.—The Milwaukee Arion Club, the leading musical society of the city, won another triumph in its recent presentation of Handel's "Messiah" at the Hippodrome. This was the twenty-second rendition of this oratorio by the Arion Club, and under the direction of Dr. Daniel Protheroe, of Chicago, it could not help but be successful. The audience was especially large and contained many visitors from all of the leading cities of southern Wisconsin.

The efficiency and fine tonal quality of the Arion and Cecilian choral bodies were remarkable and were too well established by the previous twenty-one renditions to need much comment.

The entire forces of Dr. Daniel Protheroe numbered about 200 singers, five soloists, an oratorio quartet and a trumpeter.

The soloists were especially well appreciated. Elizabeth Dodge gave a sympathetic reading of the soprano parts; Christine Miller sang the contralto parts most expressively; Arthur Middleton, an experienced "Messiah" singer, gave an intelligent and forceful exposition of the bass rôles, and Reed Miller, the tenor, displayed his excellent lyric voice to advantage.

The accompaniment was furnished by forty men from the Milwaukee orchestra of Christopher Bach, and did much to add laurels of the annual "Messiah" rendition. M. N. S.

PARIS OPERA REPORT

**Gustav Rivet Finds Much to Censure in
French Operatic Situation**

PARIS, Dec. 28.—Gustav Rivet has just presented to the French Senate his report on the condition of the theaters and the Opéra.

He says that the new scenery and dresses for "Faust" were quite useless and failed to interest the public more than the old setting. He also declares that mechanically the stage is not equal to that of other European opera houses. Musically he regrets that so many foreign artists are engaged, but compliments M. Messager on the orchestral work in Wagner's "Götterdämmerung."

He blames the director of the Opéra Comique for placing the orchestral direction in the hands of foreigners, and asks if there are no capable Frenchmen. M. Carré, he says, should not give so many foreign works, but should bend every effort toward developing and popularizing the French national art.

Artur Schnabel was the soloist of the fifth of the Berlin Philharmonic Concerts under Nikisch. He played the Brahms Pianoforte Concerto in D minor.

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TEACHERS IN NATIONAL CONVENTION

Interesting Papers Read by Well-Known Pedagogues at Meeting in Washington, D. C.

WASHINGTON, D. C., Jan. 4.—The members of the Music Teachers' National Association have been the guests of the Capital City from December 28 to the opening of the New Year, and some of them remained several days more in order to visit the many places of interest in and near Washington. There has been an attendance here of about 100 registered members, but this number has been increased at the various sessions by partial members, who are those to whom the association grants admission for a nominal fee to any special session in which outsiders may be interested. The informal reception at the Hotel Gordon served as a cordial meeting of local and visiting members as well as others interested in the progress of music.

The formal opening of the sessions by President Charles W. Needham, of the George Washington University, which offered its halls to these educators, was one of sincere welcome to the Music Teachers' National Association. This was followed by three papers, "Then and Now," by Frederick W. Root, of Chicago, contrasting musical education at the inauguration of this society in 1876 with its state at the present time; "Classification and Grading of Piano Music," by Richard Zeckwer, of Philadelphia, giving valuable information to his listeners, and "Music, as Related to Other Arts and General Culture," by George L. Raymond, of Washington, who pointed out the elevating tendencies of music. These were thoroughly enjoyed and gave much food for thought to many present.

The afternoon session of the first day was devoted to discussions of matters pertaining to the piano with Constantin von Sternberg, of Philadelphia, as chairman, and music in the public schools, with Ralph L. Baldwin, of Hartford, as Chairman. A part of this time was given over to the American section of the International Musik-Gesellschaft, at which papers were read by Jaroslaw de Zielinski and George C. Gow.

The evening meeting opened with an interesting paper on "The Ideal School of Music," by George W. Chadwick, of the New England Conservatory, who presented views which would indeed make complete harmony in a school of music. This was followed by a recital by Arthur Whiting, of New York, demonstrating on instruments the gradual development of the piano from the clavichord, to the harpsichord, and thence to the pianoforte of today. This was a unique performance, as

it combined history and artistic music in a charming manner. His program was as follows:

Clavichord—Prelude, C Major, Vol. I, "Well-Tempered Clavichord," J. S. Bach; Prelude, F Minor, Vol. II, "Well-Tempered Clavichord," J. S. Bach; Two-Voice Invention, F Major, J. S. Bach. Harpsichord—Air and Variations, "The Harmonious Blacksmith," Handel; Sonata, F Major, D. Scarlatti; "Sœur Monique," F. Couperin; "Le Tambourin," Rameau; Solfeggietto, C. P. E. Bach; Sonata, F Major—Allegro, Adagio, Allegretto, Mozart.

Pianoforte—Fantasie, C Minor, Mozart; Nocturne, C-sharp Minor, op. 25, Chopin; Fantasie, F Minor, op. 49, Chopin; "Le Soir dans Grenade," Debussy; Intermezzo, C Major, op. 119, Brahms; Rhapsodie, E-flat Major, op. 119, Brahms.

Music in the public schools held the attention of the members during the morning session of the second day, when the



GEORGE W. CHADWICK

Director of the New England Conservatory of Music and One of America's Most Distinguished Musical Authorities

following papers were read: "Report of the Committee on Music in Grammar Schools," by Ralph L. Baldwin; "Exigencies and Possibilities of Secondary School Music Education," by Calvin B. Cady, of Boston; "School Music in Berlin, Paris, and London," by Charles H. Farnsworth, and "Some Conclusions Resulting From the Inquiry Into the Status of Music Education in Secondary Schools, Colleges and Universities," by Arthur L. Manchester.

All of these papers contained much information, depicting what has been done and what still remains to be done for the public school pupils for the betterment of their musical instruction.

What at the conclusion of the convention proved to be the most interesting paper, on account of its new and statistical information, was that which closed this morning session, and was presented by Oscar G. Sonneck, of the Library of Congress, on "The Music Division of the Library of Congress." The statements contained therein made the American people feel proud of their nation in holding within the Capital City such a large and rare collection of manuscript and printed music with curios associated therewith, covering a period of three centuries. While music and volumes relating to this art have been gathered here from all parts of the world, special care has been taken to collect America's own efforts and give them prominence in this exhibit. To show what valuable music is found here Mr. Sonneck reminded his listeners that the works of Haydn had been borrowed by an European publisher in writing the life of this composer, as these volumes could not be obtained so completely in Europe.

Much of the afternoon of the second day was spent in conferences with the various committees on harmony, the voice, and the violin. Many of the members not thus engaged took this opportunity to visit the music division of the Library of Congress to better appreciate the largeness and comprehensiveness of this exhibit.

The address of the President, Waldo S. Pratt, of Hartford, was deferred until the evening meeting of the second day, his subject being "System and Precision in Musical Speech." This was a carefully prepared speech showing how careful one should be in discussing music. Mr. Pratt is a very congenial personage, well informed in musical affairs, and a lover of the art. His presence and hospitality gave spirit to every meeting.

The evening closed with a recital by Maud Powell, the violinist, who is an excellent exponent of what an American may accomplish on this instrument. Remembering the fact that Washington considers this artist one of its own, she was enthusiastically received by the large audience that greeted her, and was obliged to respond to many encores. Her program was as follows:

"Trille du Diable," Tartini; Andante in B-flat, Mozart; Minuet in D, Mozart; Etude in B-flat, Paganini; Etude in D, Fiorillo; Hungarian Dance, Brahms-Joachim; Waltz (Minuet), Chopin; Slavic Dance, Dvorak; Cobbler's Dance (Spanish), Sarasate.

Thursday, the third day of the congress, was devoted during the greater part of the morning to the college and university section with papers by Albert A. Stanley, of the University of Michigan, on "The Value of a Collection of Musical Instruments in University Instruction"; by Henry Suzzallo, on "Music as a Collegiate Study," and by Daniel Protheroe, of Milwaukee, of "Influence of German and Welsh Choral Societies on Musical Development in America." These were interspersed by discussions and remarks by various members. Owing to the absence, however, of Henry Suzzallo and Daniel Protheroe the addresses by these two gentlemen were read only in title.

The business meeting which followed these addresses included the reading of the records of the various officers. These showed a creditable increase in membership during the past year, while the reports displayed the high standing of this organization. Owing to the lack of time an executive meeting took place during the recess for luncheon. At this arrangements were made for the election of officers which takes place in January.

The election of three members of the executive committee in the place of A. L. Manchester, Walter Spry and A. A. Stanley, whose three-year term of office had expired, resulted in the re-election of A. L. Manchester, of South Carolina, and the election of Peter Lutkin, of Northwestern University, and Lester B. Jones, of the Theological Seminary, Chicago. Until the meeting of the executive committee next month the officers of the Music Teachers' National Association stands as follows: President, Waldo S. Pratt, Theological Seminary, Hartford, Conn.; vice-president, Rosseter G. Cole, University of Wisconsin, Madison, Wis., and secretary-treasurer, Ralph L. Baldwin, Hartford, Conn.

The afternoon session opened with the memorial to MacDowell by Wm. H. Humiston, of New York, entitled "An Appreciation of Edward MacDowell," in which this great American composer was spoken of in terms of the highest, and yet deserved, praise. In this special attention was given to the themes and movements and inspirations of the earlier works of MacDowell. After this reading Harold E. Knapp, of Northwestern University, gave some remarks on "Experiments in Sight-Reading with Piano Students," which was made especially instructive with demonstrations on various instruments.

A chamber recital followed by the Knapp String Quartet composed of Harold E. Knapp, L. R. Blackman, Alfred G. Walshall, Dar Williams, and with Arne Oldberg at the piano. The work of these musicians was exceptionally fine and was thoroughly appreciated and heartily applauded. The program included:

Quartet, op. 41, No. 2, in F, Schumann; Gavotte, Walthall; Serenata alla spagnola (from B. la-F. Quartette), Borodin; Assez vite et bien rythme, op. 10, second movement, Debussy; Quintet, op. 24, C-sharp Minor, Oldberg.

With this program the thirtieth annual meeting of the Music Teachers' National Association came to a pleasant termination. One can not refrain from saying that the sessions were interesting, instructive, and comprehensive, with an aim for the betterment and improvement and more appreciated understanding of music among students, professors, and institutions devoted to this art. It must be admitted at the same time that the attendance was small when one considers the number of colleges and studios of music in the Capital City. This is to be regretted, because every musician and aspirant of music could learn something from these meetings. One cause of this was the lack of advance announcement of the congress and another was that most of the residents were busy with home affairs during the holiday season. Still, the meeting was not without its benefits and much was accomplished by the dissemination of knowledge among members of the organization and those generally interested in the advancement of music. W. H.

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What Hard Work and Intelligent Study Have Done for Karl Klein, the Violinist

America's contribution to the list of violinists who have won international reputations is a substantial one, and the success of Karl Klein, who is now in New York after a long tour of the United States, is another instance of what can be accomplished in this line of musical endeavor by earnest and intelligent study.

Mr. Klein is New York's very own. He is the son of Bruno Oscar Klein, the well-known composer, and was born here on December 13, 1886.

Karl was educated in the public schools, and at St. Francis Xavier College. While at the latter he studied the violin with Eugen Boegner, concert-master at the Metropolitan Opera House.

He was fortunate in having wise parents of high artistic ideals, opposed to possessing a *Wunderkind*.

His remarkable progress with Boegner warranted his being sent to Leipzig in 1900, accompanied by his mother, herself an excellent pianist. There he was placed in the Conservatory under the tutelage of Arno Hilf. After two years with Hilf he moved to Brussels to become for three years a pupil of Ysaye. During his stay with Ysaye he concertized in Germany and Austria, receiving high commendation from the press.

In 1905 he left Ysaye to go to Wilhelmj in London. With the latter he worked for two years more.

On November 14, 1905, he made his London debut, playing the Tchaikowsky concerto, "Symphonie Espagnole," Wieniawski's "Polonaise Brillante" and the Bach-Wilhelmj "Air for the G-String," with Henry J. Wood's Queen's Hall Orchestra.

The English papers were enthusiastic in their praise, and Wilhelmj presented him with his photograph on which he had written:

"To Karl the Great, in remembrance of his friend and colleague, August Wilhelmj. You have completely won London with your magnificent playing."

In the Fall of 1907 young Klein returned to New York, and on November 6, made at Carnegie Hall, with Carl Pohlig's Philadelphia Orchestra, his first American appearance. The next day the press of this city indulged in glowing praise over his playing.

It is seldom that the interviewer of musical celebrities is permitted to meet an



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KARL KLEIN

An American Violinist, Who Has Won an International Reputation

artist in his own home. When a representative of MUSICAL AMERICA called at the Klein apartment he found the family gathered around the dining-room taking afternoon coffee in true German fashion. Over cups of Mrs. Klein's excellent coffee and through the smoke of the elder Klein's fragrant cigars, "Der liebe Karl," a modest young gentleman with smooth face and dark hair cut *à la mode*, discussed his recent tour with Calvé, his plans, and musical matters in general.

"We had a fine time," said Karl; "I took some great auto rides with Calvé. We saw glorious scenery in Colorado and Canada. Our tour extended as far West as Denver, then down to Tennessee, and up to Montreal and Quebec."

"Of course, we played in the important places along our route."

"I am considering another tour with Calvé. It is a great temptation. This time she will visit Florida, West Indies and Mexico, returning the last of March. If I do not accept her offer, I shall take up recital work around New York. I have until January 12 to decide."

"You have asked for some of my ideas on violin playing," he continued. "Well, first I like to play the Tchaikowsky Concerto and the 'Symphonie Espagnole.' The Brahms Concerto is difficult to make sound well. It is written against the violin. There

is continual crossing of strings. Brahms never considers the performer."

"From a technical standpoint Sevcik is the teacher. I was with him for a short while at Prague. In studying the violin an enormous amount of practice is thrown to the winds. Pupils do not know how to practice. They don't understand getting down to difficulties. They keep on studying the mistakes. When you play a piece to Sevcik he picks out a long passage in which he thinks there are points for you to learn. Then he will have you play it through, and from it he will select short passages which he will make you play over and over until you play them correctly."

"Before going to Ysaye you need a big technic. Ysaye sits there and you play something through for him. He expects that you have the necessary technic and makes only critical comments."

Karl Klein has many valuable and interesting souvenirs. Among them is a picture of Sarasate, presented to him by the great Spaniard himself, an extremely reticent man.

On it is inscribed:

"To young Klein, with felicitations for the present, and best wishes for his future."

It was given after Sarasate's concert at Osnabrück, when Karl had played privately for the famous artist.

Hartford Choir Sings "Messiah"

HARTFORD, CONN., Jan. 4.—Handel's "Messiah" was sung recently at the Fourth Church by a quartet consisting of Gertrude Damon, soprano; Nellie Carey Reynolds, contralto; George Oscar Bowen, tenor, and Elbert L. Couch, bass, and the vested choir of the church. The accompaniments were played by an orchestra and C. Earl Dinsmore, organist. Ralph L. Baldwin conducted. This was the sixth consecutive performance of this oratorio at Christmas time in this church.

The Hartford Philharmonic Orchestra will give a Mendelssohn program at its next concert. Corinne Rider-Kelsey will be the soloist.

Ralph L. Baldwin and Waldo S. Pratt, of this city, took an active part in the meetings of the National Music Teachers' Association in Washington during the holidays.

W. E. C.

Teachers of Singing Meet

The National Association of Teachers of Singing was scheduled to meet in Steinway Hall on January 7 at eight p. m. for the purpose of electing members to fill the vacancies on the Executive Board. Other important business was to have been transacted. The meeting will be fully reported in MUSICAL AMERICA next week.

TWO ORGANIZATIONS COMBINE IN CONCERT

People's Choral Union and Music School Settlement Orchestra Perform in New York

A friendly and enthusiastic audience filled the galleries, most of the boxes and scattered itself about the parquet of Carnegie Hall, New York, Sunday evening when the People's Choral Union, Frank Damrosch, conductor, and David Mannes' Music School Settlement Orchestra, gave a joint concert. The program was extremely popular, and every number was heartily applauded.

The performances of chorus and orchestra, although not up to the highest standard, were remarkable for enthusiasm, earnestness and vigor. The clearness, resonance and tone brought out in the singing of the "Hallelujah Chorus" was especially commendable.

Caroline Hudson, an agreeable coloratura soprano, sang "Hear Ye, Israel," the solo part in "Die Allmacht," and a group of songs admirably.

Samuel Duschkin, who played the violin solo in "The Deluge," and Edna Ruppel, who was the solo violinist in Handel's "Largo," did creditable work.

The program was as follows:

Chorus, a Ave Verum, Mozart; b Cherubim Song, Bortnyansky; c Hymn of Thanks, arranged by Kremser. Orchestra, a Serenade—Allegro, Mozart, b In Spring, Grieg; c Prelude to "The Deluge," Saint-Saëns. Solo Violin, Samuel Duschkin. Solo, "Hear Ye, Israel," from "Elijah," Mendelssohn, Miss Hudson. Chorus, a The Lost Chord, Sullivan; b The Omnipotence, Schubert, Miss Hudson, Chorus and Orchestra. Orchestra, a Andante Cantabile, Tchaikowsky; b Largo, Handel. Solo Violin, Edna Ruppel, c Polka, Liadow. Solo, a The Nightingale, Stephens; b Cradle Song and c Charming Song, from "The Golden Threshold," Liza Lehmann, Miss Hudson. Chorus, "Hallelujah," Handel.

Meriden Gets Noted Organist

MERIDEN, CONN., Jan. 4.—Frank Treat Southwick, formerly organist of Holy Trinity and St. Andrew's M. E. Churches, New York, has accepted the position of organist and choirmaster in the First M. E. Church of this city. He has announced that he will establish a large boy choir to assist in the services.

The Conklin Trio, of Boston, recently played at an entertainment here, to the great satisfaction of the audience present.

W. E. C.

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New York, Saturday, January 9, 1909

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

THE ISSUE DEFINED

To the Readers of MUSICAL AMERICA:

As the general business conditions of the country improve, the heavy strain which has been laid during the past year upon the musical fraternity will be lightened. We are once again on the good, old road which leads to prosperity, and that means something like comfort for our musical people, who, like all those who labor for the higher life of humanity, are, in times of stress, the first to feel the blow, and the last to be able to recover from it.

Singers, players, teachers, musicians in orchestras, men who are running conservatories, music schools, have known what the hard times have meant. With most of them, life, at best, is a serious struggle to make both ends meet, even on a modest basis of expenditure. Can you wonder that they look sadly at social conditions which give them so little—they who do so much for culture and contribute so largely to the happiness of others?

If there is one purpose which this paper has, it is to bring about a wider recognition of the work that our resident musicians and teachers do, and a kindlier and more appreciative attitude to them on the part of the general public. This paper admits that it is enthusiastically American, and by that it means that just as the great journals have worked to create better conditions than those that exist abroad for the common people, the working people, so it will work to create better conditions for the musician, the artist, the musical teacher; and by better conditions, we mean social recognition as well as material comfort.

It will be of interest to the many kindly friends that this paper has already made, in spite of its youth and its many shortcomings, to know that in the very first year of its existence its circulation ran up perilously near that of its next competitor, and that now, in the beginning of the fourth year of its existence, it has a *bona-fide* circulation greater than that of its two principal competitors combined. When it speaks of *bona-fide* circulation, it means circulation as defined by the postal regulations, which refuse the right to a publisher, under the postal franchise, to consider as a subscriber a person who has not paid for

his subscription in years, and who perhaps has even notified the office of his refusal to continue, and yet is kept on the mail-list.

This paper offers to the profession the most honest business proposition of any paper of its class and rank, because it offers not only a larger *bona-fide* circulation than its principal competitors combined, but a circulation among people of the highest standing, who take an interest in musical affairs and who possess the means as well as the disposition to support musical enterprises and give their children a musical education. Of what use, pray, is the circulation of a paper whose methods are condemned and whose subscription list consists one-half of deadheads? Of what use is the good word of a paper which is for sale from cover to cover—which "fakes" and "fixes" the news—which ignores what is happening at a great opera house because the manager won't pay tribute—which omits mention of important orchestral concerts because the conductors won't pay graft?

A word to our advertisers: this paper is run on very simple, plain business principles—those which prevail in all high-grade newspaper offices—namely, one rate for everybody. We do not, as do some of our competitors who are everlastingly raising their rates, charge one man \$100 for a space, for which we will take \$25 from another. All our advertisers pay the same rate, and have the same conditions, the biggest as well as the smallest. Furthermore, MUSICAL AMERICA is a "newspaper," run as such. It is not part of a scheme of "graft." It has no sources of income except its advertising and its subscriptions. It is run "on the merits," and not made to subserve the base purposes of the musical underworld!

After all, however, the issue is not one between the publishers of various musical papers. The issue rests with the public, with the musical profession, and they are showing already, very clearly and distinctly, that they propose to have better, healthier and cleaner conditions than have hitherto prevailed. They are making it more evident every day that the commercialist must go, and that they propose, in future, to give their support only to those musical journals which are honest, able and above all, clean.

John C. Freund

The Downtrodden American Composer

Evidently, from the interview with him published in this issue, Homer N. Bartlett, the distinguished American composer and musician, does not take the average view that the American composer has yet to arrive; that he is a poor, downtrodden individual who has little or no opportunity to show his ability, even when he has any.

Mr. Bartlett's conclusion is that the American composer is here, that he is maintaining himself, that he is successful, that he makes money, that he is winning recognition more and more all the time.

Some musicians and composers will probably exclaim: "Yes, this is all very well for Mr. Bartlett, who has made a great success, but how about those who have not made a success, and yet have undeniable talent?" It will be well for these—and, indeed, for others, especially those entering upon a musical career—to read what Mr. Bartlett has to say as to the means by which he himself won success.

In the first place, Mr. Bartlett insists that it is not enough to have musical ability, or the gift of pleasing melody, but that these powers must be backed up by serious, careful work, constant study and a determination to revise one's work till it has been brought to the highest excellence possible.

Next, Mr. Bartlett believes that his success has been due to the fact that he always writes with an eye to art. His own art, he tells us, has been acquired through constant study of the great composers and their

works, and in other ways. Mr. Bartlett reads Emerson to develop the logical powers of his brain. He has studied Literature and Art, as well as Music. He has sought the best in everything. He writes constantly, but he does so slowly, rewriting and revising many times, till he is satisfied—and he admits that he is a captious critic.

On one point, Mr. Bartlett's attitude cannot be sufficiently emphasized, where he says that he does something else besides write music, and study the musical compositions of the masters—that he takes an interest in Literature and the plastic arts. Too many musicians confine themselves absolutely to music, and so their work lacks that breadth, that peculiar inspiration, which are necessary to win success.

Mr. Bartlett is convinced that the American public is beginning to recognize the ability of the American composer, and that there is a revolution going on in this country which will bear important results in the near future.

Perhaps one of the most forcible as well as interesting features of Mr. Bartlett's interview is in its conclusion, where he says:

"Music is not a material business; it is an artistic expression of great emotional and intellectual ideas. A man must take it up from the standpoint of writing good music, and not of merely making money. The impulse to compose must be so great that no other course is open."

Unsanitary Condition of Our Amusement Houses

"An Old Subscriber to the Opera" writes, calling our attention to the unsanitary condition of the Metropolitan Opera House. The writer speaks of the foul air in the auditorium, and states that the management evidently is unaware of the fact that there is no system of ventilation whatever, which is all the more necessary owing to the fact that between 30,000 and 40,000 people meet there every week.

It is not just, however, to single out the Metropolitan Opera House. Similar conditions obtain in nearly all our old theaters, and particularly also in Carnegie Hall. Our churches, also, are grave offenders.

Every large auditorium needs constant ventilation. The air should be renewed after each audience has been dispersed. But what is done? Maybe there are a few vent holes in the ceiling, but rarely is there a systematic effort to ventilate, and properly disinfect and clean the house. Many a person owes a deadly cold, and even a serious sickness, to the unsanitary conditions that obtain in our auditoriums.

Here is a question for our Health Board, though the average citizen has not much faith in that institution.

How Hammerstein Is Interested

BALTIMORE, Md., Jan. 2, 1909.
To the Editor of MUSICAL AMERICA:

A report is being spread through musical circles here to the effect that Oscar Hammerstein, of New York, is interested in the publication of MUSICAL AMERICA.

What are the facts? A SUBSCRIBER.

[It is perfectly true that Mr. Hammerstein is interested in MUSICAL AMERICA. He has taken several occasions to commend the paper for its work, has expressed the kindest sentiments towards it, and always receives its representatives with courtesy and with favor.

If "Subscriber" means by the question that Mr. Hammerstein is financially interested, let me say that no musician, manager, piano or music house, has any financial interest whatever in MUSICAL AMERICA. The paper is absolutely independent in that regard. Such reports emanate from the "grifters" whose business is being rapidly disturbed and overthrown by the continued growth and success of MUSICAL AMERICA. With them no lie is too silly or too base for them to send out in the vain hope that it will meet the issue, which they themselves cannot meet in the open.—Editor MUSICAL AMERICA.]

The London Daily Telegraph thinks that Walter Damrosch's intention of experimenting with two performances of Beethoven's "Choral" Symphony on the same evening sounds like a serious aggravation of the "encore" nuisance.

PERSONALITIES



Ethel Leginska

This portrait shows Ethel Leginska, an English pianist, whose husband is the American composer, Emmerson Whitcomb, in her new concert costume, which has created much comment in London. The material is a soft, grey-blue velvet, trimmed with Irish lace, and made loosely and simply, with short skirt; designed by herself for greater freedom at the instrument.

De Pasquali—One of the curious souvenirs brought back from her South African travels by Bernice De Pasquali, who made her Metropolitan Opera debut last week, is a snuff box with its accompanying snuff spoon, used by the Zulus. The box is cylindrical, some five inches long, with a handle like a bag handle attached, and the whole is made of bead work, quite similar to that of the North American Indians. The handle is fastened over one ear. The snuff spoon, of bone, is six inches long, about the thickness of a silver mustard spoon, and this is worn through the ear, which is pierced with a hole of sufficient size to permit the handle of the spoon to pass through it readily.

Jacobs-Bond—Mrs. Carrie Jacobs-Bond, the well-known Western composer of songs, who recently underwent a serious operation in Chicago, has made encouraging progress toward recovery and her manager announces that she will resume her recital work early next month.

Norris—Homer Norris, the organist and choirmaster of St. George's Church, New York, is interested in his choir boys. During the last Summer he wrote for them a short comedy, called a "Barn Circus," which was given in the town hall, Lyme, Conn., during their vacation camp. This he has orchestrated and will give soon in the German Theater, in Irving Place, for some charitable object.

Elgar—Sir Edward Elgar, England's foremost composer, finds his principal recreations in golf and scientific kite-flying. Fond of science also, he spends a great deal of his leisure time in the study of chemistry.

Reinecke—Dr. Carl Reinecke, the veteran German pianist and composer, has been made an honorary member of the Brooklyn Tonkünstler Society.

Dufranne—Hector Dufranne, the French bass-baritone at the Manhattan, will join the company of the Paris Opéra, instead of returning to the Opéra Comique, when he goes back to France at the end of April.

Buhlig—Richard Buhlig, the American pianist, has been giving a series of recitals in London. His last program included Debussy's second series of "Images."

Chaminade—Mme. Chaminade, the famous French composer, says that Debussy represents a cult in Paris and New York that is confined to fashionable people. She does not believe that his music will last, and further says that the appreciation of his style is but a passing fad which has already begun to lose ground in Paris.

Gerardy—Jean Gerardy, the Belgian cellist, has been appointed professor at the Conservatoire in Liège, Belgium.

FROM "MUSICAL AMERICA" READERS

Mr. Struther's Appreciation of Hammerstein's Work in Philadelphia

PHILADELPHIA, Jan. 1, 1909.

To the Editor of MUSICAL AMERICA:

Amid the depression caused by the frightful and heartrending news from Calabria and Sicily, I turn with a striving after cheerfulness to greet MUSICAL AMERICA and Mr. Freund, cordially, on New Year's Day and, with my congratulations to MUSICAL AMERICA upon its ever-progressive enhancement of the virtues that have made it what it already is—eminently—i. e., a journal of veritable information as to music and musicians, I send the accompanying "appreciation" as a holiday thought.

Whatever flaws Hammerstein may possess in the concrete, in the abstract he certainly makes a noble showing in energy of effort and magnitude of results.

"Samson et Dalila," "Le Jongleur de Notre Dame" and "Thaïs": Oscar Hammerstein, had he done nothing further in opera-presentations than to produce the foregoing trio of modern French compositions for the lyric stage, would have laid upon the music-loving public a heavy debt of gratitude; for, although these works might under other auspices have been brought out within the compass of a few seasons, no management in America would, it is safe to declare, have bestowed similar care in artistic elaboration of the scenic environment given to such a group of thoroughly capable and, for the most part, rarely-gifted performers. Well may Philadelphia feel keen self-gratulation that, thanks to its lordly new opera house, so recently erected within the astonishingly brief period of less than six months, it has already been enabled through several repetitions of each work, to hear and to appreciate three such masterpieces of modern opera.

"Samson et Dalila," even before the curtain rises, on the view of Gaza and the Oriental costuming of the many persons occupying the spacious stage, puts one, so to speak, in a sacred mood by the soaring sweep and swell of the chorus of Hebrews. Hence the key to Samson's acting is already set when Dalmorès comes to give it complete and majestic development up to the final scene of self-immolation and avenging massacre. So it follows, likewise, with Gerville-Réache, in the rôle of Dalila, which, in the admirable conception of the fascinating French contralto, combines a certain majesty with the voluptuous, but not sensual allurements of the beguiling Philistine woman. So it continues with Odette Valéry, whose dancing in the doomed temple of Dagon is like the graceful stealth of a panther transformed into a human female with a heart as repellent as the coils of the live snake that she caresses. So, in less degree, is it with Dufranne in the rôle of Dagon's high-priest. While everywhere the awfulness of Jehovah encompasses or permeates the langour and the passion that, in the glowing "Mon cœur s'ouvre à ta voix," touch well-nigh the ultimate vibration of sensuous charm.

Although less profound and penetrant, the reverential quality in "The Juggler of Our Lady" (for so it should be Englished) is, nevertheless, sufficiently strong; and the quaint devoutness of its prelude is confirmed and gracefully and faithfully carried along by the vocal and histrionic work of Mary Garden and Maurice Renaud, supplemented by the fine achievement of subordinate singer-players and of the stage-artist. Thanks to Renaud's psychic artistry, the inward "sweetness and light" of this operatic mystery-play gain a more beaming diffusion and revelation from the baritone's exquisite telling of the sage-bush legend than from the outward signs of Jean's transfiguration, beautiful as the last-named is through Miss Garden's portrayal of the poor young juggler's naïve devotion.

Naturally, possessing neither the primitive loftiness and barbaric strain of passion of Saint-Saëns's semi-sacred masterpiece, nor the mysticism and mediæval quaintness of Massenet's lyric version of a

lowly story, "Thaïs," in substitution thereof, proffers a fascinating exposition of the two violently oppositional currents of moral life in the decadent Roman empire, even excluding the interest of their strong personal appeal, "Thaïs" and "Athenaël" epitomize with graphic force, respectively, the splendid voluptuousness and the squalid asceticism of the period of Anatole France's novel, whence Massenet derived his operatic inspiration.

Divested of the irradiance of consummate dramatic action, and of the glamor of highly finished scenic presentment, "Thaïs" does not perhaps convey through tonal speech, significant as this often proves to be, all the cynical acumen mingled with sincere bonhomie of the paradoxical, yet amiably subtle French author and critic. But in vocalism and, above all, in play of facial expressiveness, and significance of gesture, Mary Garden and Maurice Renaud translate a great deal that the purely instrumental text may leave in doubt, and, by the scope, the power and the exquisiteness of their artistic understanding, accentuate vividly the typical interest surrounding and overlying the individualistic charm and fidelity of their respective impersonations. Such comprehension lend to the vocal beauty of the duet in the oasis and to the death-scene, as well as to the instrumental enchantment of the intermezzo, entitled "Meditation," a potency of appeal that, from the sensuality, whether avowed or concealed, of the opera as a whole, evolves a synthesis of emotional values whose ultimate import is that of intricate yet genuine aspiration towards a superhuman, felicitous emancipation. Thus in three productions on the operatic stage, through the triple excellence of musical dramatic and scenic presentation, and despite of methods seemingly as paradoxical as the genius of Anatole France itself, does Oscar Hammerstein display instructive pictures of bygone manners and morals, and preach sermons eloquent with spiritual illumination—in a word, execute the mission of true art.

Ever with best wishes,

WILLIAM STRUTHERS.

Parasites Who Prey on Musicians

NEW YORK, Jan. 2, 1908.

To the Editor of MUSICAL AMERICA:

I was ever so glad to read your article entitled "Parasites Who Prey on Musicians," in which among others you speak of the fashionable clubs which manage to get hold of talented musical people and even professionals of distinction, and induce them to play or sing for nothing, on the score of the immense service it will be to their reputation, to their standing, and that it will aid them in getting engagements, at remunerative rates, from prominent society people.

One of the greatest offenders in this regard is the Rubinstein Club of New York, of which Mrs. Harry Wallerstein is the president. It is composed of a lot of fashionable people and holds its meetings at the Waldorf-Astoria. If you want substantial proof of my assertion, I am ready to furnish it. Respectfully,

MANAGER.

NEW YORK, Jan. 2, 1908.

To the Editor of MUSICAL AMERICA:

Musicians should be grateful to you for the work you have evidently undertaken in exposing the "grifters" who prey on them, and who induce them to give up their work, which has cost them years to be able to produce, for nothing.

Only last week my daughter was induced to sing at a concert given by one of the great millionaire women, in society. To give her a presentable appearance I bought her a new dress, which cost me considerable, and which meant much to me, as I have to depend on my teaching for my income. There was, of course, the expense of the carriage to and from the concert.

All my daughter received was "Thank you," and when I wrote a kindly letter to

the lady who gave the concert I received a verbal message—through her footman—in which she expressed her surprise that I should be so ungrateful as to ask payment for my daughter's services, and whether I did not consider it more than a sufficient recompense that my daughter (who, by the bye, has already made a success on the concert stage) should have had the opportunity to sing before such a distinguished company!

Evidently the wives of some of our great millionaires are as disposed to be "grifters" as are their husbands.

Respectfully yours,

S. P.

The Reason "Why"

NEW YORK, Dec. 31, 1908.

To the Editor of MUSICAL AMERICA:

Here is my subscription, \$2.00. Oh, Lordy, Lordy! Awfully little to you, but it is awfully much to the poor girl "with a voice"—in a hall bedroom in New York—and her career before her! Yet your paper is so kindly, so bright, so full of "news" and is so helpful to the struggling, that I give gladly what is more to me than a million to a Rockefeller.

Do you ever think, Mr. Editor—you, in your sanctum!—how much of good cheer and encouragement you give? A few weeks ago you printed the portrait of a young lady, a singer—a friend of mine—and accompanied it with some kindly words of commendation. Do you know that on the strength of that she got an engagement? It was only for \$25, but that money was more to her than you can realize. It gave her confidence in herself, and she needed the money, too.

When I think of the other musical papers—grifters!—which want your money before they will print a line or publish a picture, I just pray that you may have the reward of your good work, and put to shame—the grifters! Sincerely,

ELLEN B.

An Appreciation from Riccardo Martin

NEW YORK, Dec. 29, 1908.

Editor MUSICAL AMERICA:

Kindly allow me to express to you my sincere thanks for an article that appeared recently in your most valued paper in regard to my *rentrée* at the Metropolitan. Words of commendation from so high a source are indeed gratifying to a young singer, and I thank you most heartily.

Wishing your MUSICAL AMERICA a most happy and prosperous of New Years,

Your very appreciative,

RICCARDO MARTIN.

Kind Wishes from Dr. Wüllner, Mr. Bos and Mr. Hanson

(By telegraph)

LOUISVILLE, Ky., Dec. 31, 1908.

Editor MUSICAL AMERICA and Staff:

Wüllner, Bos and myself wish you a Happy and Prosperous New Year.

M. H. HANSON.

One View of the Foreign Study Question

"Music study abroad is more thorough, is cheaper, and gives, rightly or wrongly, a prestige that helps to spell financial and artistic success at home," said Herr Herrmann Thudium, of Stuttgart, Germany, to a representative of the Washington *Herald*, at the Shoreham recently. Mr. Thudium pays a visit to this country almost every year, and is no stranger to the American view as regards music. He said America was pouring hundreds and thousands of students into Europe, meaning thereby hundreds and thousands of dollars.

"The thoroughness is due to government supervision of European conservatories and the standard of excellence exacted of students by the first-rate teachers. No student may follow his specialty. He must study the grammar of music theory. Any student may attend the conservatory for \$900 a year. Free tickets to the great concerts are furnished students in turn alphabetically.

For 25 to 50 cents one may hear music for which in America astounding prices are charged. Grand opera, philharmonic orchestra, any and all of the world's artists may be heard for such a sum.

"The value of having studied abroad is not a confession of musical snobbishness. America, a young nation, has been forced to look to the older countries for art. She has 'found' herself politically and scientifically, but not musically. A general sympathy with music in its largest sense is what America has most lacked and is only now gaining. Can you imagine a group of aldermen laying aside discussion of a street lighting appropriation, or a trolley franchise, long enough to debate a question of municipal music? Can you conceive a committee in any American city, county, or State issuing bonds to finance the education of a promising violinist or pianist? Nothing is commoner in Europe."

Unsanitary Conditions at the Metropolitan

NEW YORK, Jan. 4, 1909.

To the Editor of MUSICAL AMERICA:

Permit me to call your attention to the unsanitary conditions which exist at the Metropolitan Opera House. I presume the management and the millionaire directors are so taken up with maintaining a high standard of musical excellence in their productions that they never dream of paying any regard to the conditions in the auditorium of the opera house.

They do not appear to realize that there are now on an average given some six or seven, and sometimes even eight performances a week there, which means that between 30,000 and 40,000 people assemble in the auditorium from week end to week end.

Science long ago determined that each individual needs absolutely for the maintenance of healthful conditions so many cubic feet of fresh air. Now, the atmosphere in the Metropolitan is often deadly, especially in the upper parts of the house. There seems to be absolutely no proper system of ventilation.

The sanitary arrangements on the various floors are so bad as to positively demand interference on the part of the Board of Health.

Cannot something be done?

Yours,

OLD SUBSCRIBER TO THE OPERA.

S. K. SAENGER SEVENTY.

Noted Brooklyn German-American Is Honored by Singers on Birthday

A noted German-American, S. K. Saenger, of Brooklyn, honorary president of the United Singers, celebrated his seventieth birthday recently. Delegates of the United Singers gave a birthday surprise to the veteran.

Mr. Saenger was born in Hungary and came to America at the age of sixteen. He served in the Sixth New York Regiment during the war. Shortly after its close he married and has three children. He has been a delegate to the United Singers since their organization and was president for nine years. While occupying this office the United Singers won the busts of Beethoven and Mozart which are now in Prospect Park, Brooklyn. He has attended all of the ten national festivals of the Northeastern Sängerbund. He was one of a committee that went abroad to thank Emperor William for the donation of the Kaiser prize to the festival of 1900. He is an honorary member of many societies and organizations.

Max Bruch's new "Easter Cantata" won a pronounced success at its recent first performance in Cologne.

Dr. Walter Rabl, formerly of the Dresden Court Opera, has been conducting a Wagner Cycle in Madrid.

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PITTSBURG CLUB SINGS "MESSIAH"

Director Paur's New Symphony, "In der Natur," to Receive Its First Rendition This Week

PITTSBURG, Jan. 4.—The Mozart Club, last Tuesday night, sang Handel's oratorio "The Messiah" in a most admirable manner. It was the one hundred and twenty-ninth concert to be given by this popular organization. The club was assisted by a section of the Pittsburgh Orchestra. J. P. McCollum conducted with all of his old time vigor, for he has directed the singing of this great work for more than a quarter of a century. The soloists were Maud McDonald, contralto; Inez Barbour, soprano; Evan Williams, tenor, and Edward A. Jahn, bass.

Director Emil Paur, of the Pittsburgh Orchestra, will, on Friday night, give his recently completed symphony "In der Natur." Its initial performance and its presentation is being awaited with keen interest. Mr. Paur has been importuned by some of the great organizations of the country for the privilege of producing it. He will permit this after he has given it its initial presentation here. Mr. Paur will also be the soloist, and will preside at the piano. He intends to give a recital in Pittsburgh on February 15. It will be the first event of its kind to be given by the leader of Pittsburgh's best musical organization.

The orchestra concerts last Friday night and Saturday afternoon were well attended, Mme. Sembrich being the soloist. She sang the aria from "Le Nozze di Fargo," by Mozart; "Wie Melodien Zieth es nur," by Brahms; "A Dream," by Grieg; "Der Nussbaum," by Schumann, and the "Maid's Song," by Haydn. The orchestra played Mozart's overture "Die Entführung aus dem Serail," Beethoven's Symphony No. 4 in B flat and "Kaisermarsch," by Wagner. Mme. Sembrich was well received.

The pupils of Mary D. Schuck gave a piano recital last week in Arion Hall, North Side.

The Ringwalt Choir attracted attention last week by its singing of the "Soldier's Chorus," from "Faust," presented in the rooms of the Pittsburgh Board of Trade. The concert was free to the members of the board and their friends.

Dr. Ludwig Wüllner is to give his second recital here at Carnegie Music Hall, January 14, under the auspices of Emma Porter Makinson.

Some of the Pittsburgh papers have just discovered that Silas G. Pratt has written the Lincoln Symphony. The newspapers are very laudatory in their comments on it. E. C. S.

OPERA QUARTET ON TOUR

Bonci, Rappold, Flahaut and Witherspoon in Many Concerts

Arrangements for the February tour of the all-star quartet, headed by Signor Bonci, which the Metropolitan Opera Company is sending on the road, have been completed by Ernest Goerlitz. The tour opens in Boston, February 9, at Symphony Hall. Concerts will follow in Washington, Rochester, Syracuse, Erie and Detroit. Signor Bonci then proceeds alone to fill special concert engagements in Chicago, St. Paul and Denver, returning at the end of February to sing in some performances at the Metropolitan Opera House. The quartet tour will be resumed in Hartford, Conn., on March 9 and continue until Easter, when the artists will rejoin the Opera Company in Chicago. Fourteen concerts will be given between March 9 and April 12.

Marie Rappold, who has been singing with all the great orchestras since her return from her Western concert tour, will be the soprano of the quartet. Marianne Flahaut will be the contralto, and Herbert Witherspoon, who has long ranked as the leading American concert basso, will complete the organization. Pietro Florida, the eminent composer-pianist, will be the musical director on tour.

A new symphonic poem entitled "Hero and Leander," by Paul Ertel, has just been published in Leipzig and will be introduced in Berlin next week.

THOMAS ORCHESTRA'S NEW YEAR'S CONCERT

Dvorak's "New World" Symphony and a Reminiscent Novelty by Hans Pfitzner

CHICAGO, Jan. 4.—The Theodore Thomas Orchestra wisely elected as the happy inaugural of the year to present Dvorak's "Symphony From the New World" to a fine audience on New Year's Day afternoon in Orchestra Hall.

The simple but sympathetic soul of the great dead poet of Bohemia, who came to the stranger country, caught its drift and flotsam of melody that had been overlooked by the ambitious harmonists, enough to frame an epoch to nationalism in music—something so winsome, so satisfying and so beautiful that its strength of conviction and its art of environment have quite outlived the storm of criticism that first greeted its representation by reason of its quaint geographical meanderings.

The orchestra on this occasion gave it a charmingly well-shaded and vital interpretation—a rich well-rounded reading eminently satisfactory.

The novelty of the day was Hans Pfitzner's overture to "The Christ Elf," op. 20, which was seasonable in that it was a Christmas fairy tale. Perhaps the lights on this particular melodic tree had burned low, or the foliage had fallen away too much, and it was illuminated by reflected light from some classic and modern composers in mistletoe tunings of melody. Mendelssohn is a good spring for inspiration, but that and other sources might be more adroitly concealed. While the work is carefully done, befitting a finished musician, it seems to fall short of the real Christmas and fairylike spirit that animates Humperdinck's music. The work was well played, but did not impress mightily save that it was something new, but not of great moment. The finale of the day, Strauss's musical merrymaking "Til Eulenspiegel," was given with the requisite dash and jollity by the instrumentalists.

Mme. Gadske made her first appearance quite radiant after her successful trip to California, and pleased her admirers, although she was not in best voice for artistic performance. C. E. N.

Hammerstein Concert for Sicilian Sufferers

Oscar Hammerstein announces that he will devote the proceeds of the concert at the Manhattan Opera House on Sunday evening, January 17, entirely to the sufferers from the earthquake in Italy. Upon arriving from Philadelphia he immediately sent for his musical director, M. Cleofonte Campanini, and instructed him to prepare the

most elaborate program available from the artistic resources of the Manhattan Opera House. It is expected that all the distinguished artists of the company will contribute their services gratis on this occasion, and that it will be one of the greatest concerts ever given in New York.

Selma Kurz, who comes to the Metropolitan next Fall, will take a leave of absence from the Vienna Court Opera in March for a series of concerts in London and Paris.

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VOCAL DEFECTS SHOWN IN PHOTOGRAPHIC RECORD OF YOUR VOICE

When the science of melody has reached its last stage of development and the human larynx has become a plastic thing in the hands of the surgeon and scientist there will be a Caruso in every flat in town and a Tetrassini in every kitchen, says a writer in the *New York Times*. The three-thousand-dollar high C will become almost common property.

And recently a great stride has been made in this study of the voice of man. Dr. E. W. Scripture, the pioneer in this science, whose name is famous the world around among scientists, has just completed a machine for investigation of the vocal chords which he expects to use in the actual discovery of how each tone of the voice is created and discover incidentally just where defects lie, chart down these defects, note exactly how the big tones of famous artists are procured, and eventually perfect the science so that the voice may be brought to perfection and become not merely a "gift" but a properly acquired physical right of humanity.

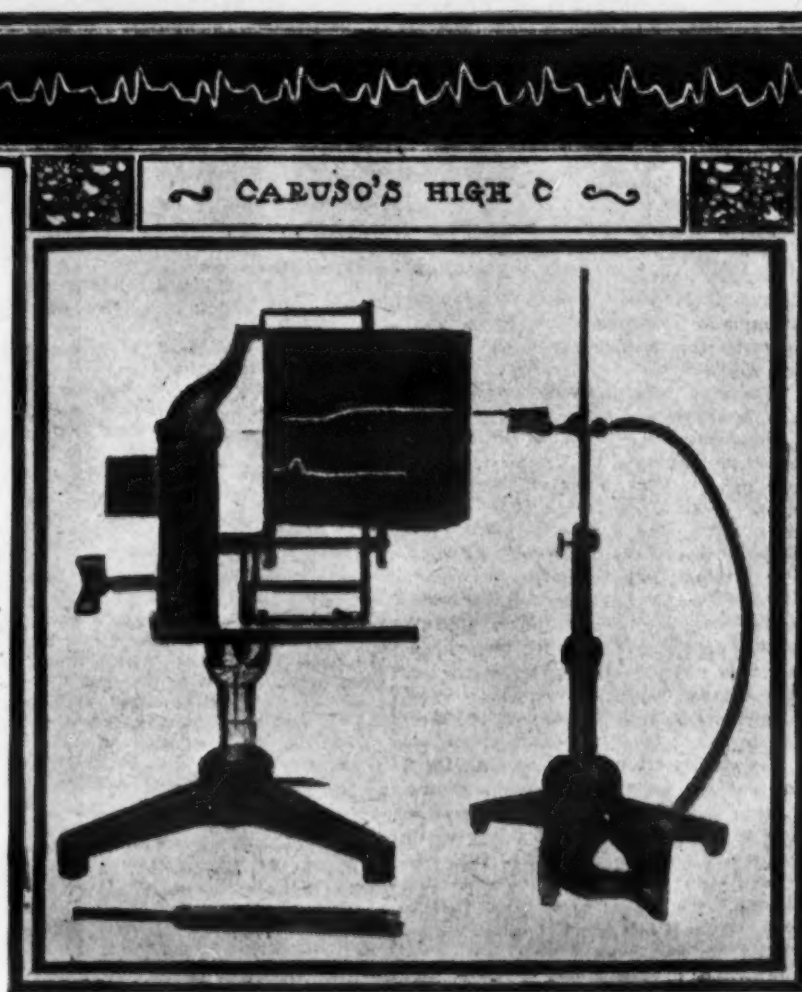
In his investigations with Dr. L. Pierce Clark, Dr. Scripture discovered that the voices of epileptics, for instance, produce a chart that has a certain characteristic which the voices of normal humans avoid. With his voice-photographing machine—if it might be called such—he has picked out of 100 epileptics 75 who gave the epileptic voice chart so plainly that there could be no question of an actual physical means of the discovery of epilepsy having been made.

Dr. Scripture and Dr. Clark, seeing the great value of this discovery for the neurologists, immediately prepared a paper making it known and presented it to the New York Neurological Society.

The news of this discovery is just reaching the outside world, for the little world of scientists is pretty well walled in from the timid and unscientific millions. No report of this event in science has reached the lay press until now.

In the little group of men bending their efforts for the fullness of scientific research into the mysteries of melody, Dr. Frank E. Miller offered a valuable suggestion. He thought that much might be found in the throat of Enrico Caruso, and Dr. Scripture forthwith went after the great tenor and soon had him in his laboratory a wondering but lamblike martyr to science.

The tenor sang into the record machine, and a strip of his high C from the aria in the last act of "Trovatore" is shown in the illustrations of this article. But this is but a tiny pinch from the end of the record, for so fine is the machine in recording every vibration of the human voice that this one note required a film 160 feet in length. Caruso was astounded at the result.



THE TAMBOUR APPARATUS

He had a pretty good idea that he was doing considerable artistic work for his wages, but he had never an idea that he was giving such quantity of melody for the money he got. To record all of his singing in one of the operas would require enough material to print a number of volumes. The new machine is called the Tambour apparatus.

The picture shows the mouth-piece at its base. This is connected to a small metal cap, the tambour, the top of which is covered with thin rubber, which yields to puffs and vibrations. A lever connecting to the rubber reaches to a revolving drum of smoked paper. This goes at high speed, for an average number of vibrations to the second is about 435, and one or two words will require much space to chronicle. When this record is finished the sounds are measured, and between given spaces are studied the vibrations, the microscope being used, and from these observations the pitch is secured. Then a tracing is made.

PEABODY STUDENTS HEAR SUNDAY MUSIC

New Decorations in Baltimore School
—Notable Church Programs
—Pohlig's Orchestra Plays

BALTIMORE, Jan. 4.—A delightful organ recital was given by Annie Haines Carpenter at the Peabody Conservatory of Music Sunday afternoon, assisted by Harry Sokolove, violinist. Mrs. Haines played Mendelssohn's Overture to "Midsummer Night's Dream"; Widor's Allegro Cantabile and Toccata from Fifth Organ Symphony; Lemare's Andante, Guilman's Caprice and Wagner's March from "Tannhäuser." Mr. Sokolove's numbers were the Andante from Mendelssohn's Violin Concerto; Tchaikovsky's "Melodie," and Schubert's "The Bee." Both artists received a hearty reception.

Free organ recitals will be given every Sunday afternoon at the Peabody Conservatory up to and including March 21. The organists will be assisted by vocal and instrumental soloists. The succeeding players are: J. Norris Hering, Frederick D. Weaver, Elsie R. Miller, Harold D. Phillips, Blanche M. Sencender, Kate Blanchard, Nellie Greenawalt, A. R. Baldwin, Florence Jubb and Frederick R. Huber.

The January meeting of the Alumni Association of the Peabody Conservatory of Music will be a reception to the Gamut Club, January 13.

The Bach Choir, Harold Randolph, director, will give a concert at the Peabody Conservatory, January 14, with Herold Randolph and Ernest Hutcheson, pianists. The numbers for two pianos are two movements, from Brahms's Sonata in F minor and Arensky's Romance and Waltz. The female chorus will sing Schubert's "The Lord Is My Shepherd"; Gounod's "Bye Babylon's Wave" will be sung by request. There will also be numbers from Di Lasso, Bach, Tchaikovsky, Mendelssohn and Elgar.

The Students' Orchestra, Harold Randolph, director, will give a concert at the Conservatory January 21. The program will consist of Beethoven's Second Symphony, first three movements; Tchaikovsky's "Elegie," and Waltz from Serenade in C for strings, and Liszt's Piano Concerto in E flat, with Paul Wells, pianist.

Great interest has been aroused among the attendants of the recitals at the Peabody Conservatory of Music by the two beautiful sculpture panels entitled "Music" and "Poetry." They occupy spaces at the right and left of the stage, facing the audience, and are visible from all parts of the concert hall. These panels were designed and executed especially for their present position. "Music" is by Hans Schuler, and "Poetry" by J. Maxwell Miller. Both artists have their studios in Baltimore.

The choir of Fulton Avenue Baptist Church gave a special music program Sunday of last week under the direction of Charles J. Lehmen, choirmaster. Mr. Lehmen sang Adam's "Noël" with violin obligato, by M. Ethel Newman, of the Music Lovers' Association.

The first vesper service of this season was given at First Independent Christ's Church, Sunday evening. The program consisted of Spence's "There Were Shep-

herds," tenor, soprano and bass solos, and quartet; Knight's "When The Sun Had Sunk to Rest," and Foote's "The Beatitudes." The members of the choir are Louise Randolph, soprano; Alice Samuels, alto; H. C. Williams, tenor, and John J. Warner, bass. Florence Jubb is organist and choir director.

An elaborate musical program was given at the Cathedral Sunday under the direction of F. X. Hale. There were numbers from Gounod, Himmel, Adams, and Novello. Eugene Robert, tenor, sang Adams's "Noël," Hubert Sturm, Jr., bass, "Ad Regem Pastorum," and there were also solos by Mary McCloskey, Helen Rosendale, sopranos, and Mrs. J. B. Wells, alto. Mrs. L. R. Carse, soprano, has recently joined the choir. Alfons W. Schenuit is the organist.

The Philadelphia Orchestra, Carl Pohlig, conductor, gave an excellent program at the Lyric last Monday evening. The numbers were Goldmark's overture, "Sappho," op. 44, in G flat major; Balakirew's Symphony in C, and Tchaikovsky's "Marche Slave," op. 31. Thaddeus Rich, concertmaster, was the soloist, and played Wieniawski's Concerto in D Minor, for violin and orchestra. He was heartily encored,

being recalled a number of times. The work of the orchestra was of its usual high standard. Owing to the holiday season the attendance was not as large as usual, but there was no lack of enthusiasm.

A recital and musical of rare merit was given by the Eutaw Street M. E. Church choir last Monday, assisted by Arthur C. Glanville, organist. The selections were from Gounod, Wagner and Rossini. William G. Horn, baritone, sang several solos. The Beethoven Quartet of Horns gave Rossini's "Inflammatus," by request, with cornet solo by W. A. Hetlich, and other excellent numbers. The members of the Quartet are: W. A. Hetlich, P. E. Stouffer, J. E. Sinzewald and R. M. Fogle. Agnes Hubbard is choir director. W. J. R.

Mr. Kroeger Plays in Boston

BOSTON, Jan. 4.—One of the most pleasing concerts given before the St. Botolph Club, one of the exclusive musical clubs of Boston, was that given last Sunday afternoon by Ernest R. Kroeger, the pianist and composer of St. Louis, who was assisted by Earl Cartwright, the well-known Boston baritone. D. L. L.

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BALTIMORE IS ASSURED OF GRAND OPERA SEASON

Metropolitan Company Reaches an Agreement with Bernard Ulrich, Manager of the Lyric

BALTIMORE, Md., Jan. 4.—It has been announced that the Metropolitan Opera Company had arranged to give a dozen and possibly more performances in the Lyric Theater here next season. Negotiations between Bernard Ulrich, manager of the Lyric Theater, and the Board of Directors of the Metropolitan have been on for several days, and a final agreement has been reached which will insure Baltimore more opera performances next Winter than it has ever had from the Metropolitan. The company has agreed to bring all of its best artists to this city to sing in the operas to be revived and produced in the Metropolitan Opera House, New York.

Baltimore has always contended that it would gladly support as many performances as are given by the Metropolitan company in Philadelphia, and Mr. Ulrich on a recent visit to New York set forth plainly the desire of Baltimore music lovers to have the Metropolitan company either give a short season here after the opera season closes in New York or else send its singers to Baltimore on certain nights of the week when it would not interfere with operatic plans in the home opera house.

As yet the dates have not been settled, but these details will be made known very shortly and a regular subscription started.

Boston Choral Union Plans

BOSTON, Jan. 4.—The People's Choral Union, F. W. Wodell, conductor, will present the first concert of its season at Symphony Hall Sunday, January 17. The works to be performed are Gade's "Crusaders," and the cantata, "Barbara Fritchie." The chorus will be assisted by twenty-five members of the Boston Symphony Or-

chestra, and in the "Crusaders" the following soloists will assist: Janet Duff, contralto, formerly of the Albert Hall concerts, London, England; Mortimer Howard, tenor, soloist at Marble Collegiate Church, New York, and Mr. Picco, baritone Virginia Listemann will be the soloist for the cantata. D. L. L.

BLANCHE MARCHESI A WRITER OF PLAYS

Celebrated Singer, in Milwaukee Interview, Tells of Her Ambitions as a Playwright

MILWAUKEE, Wis., Jan. 4.—Mme. Blanche Marchesi, the well-known singer, was a recent guest in Milwaukee while en route from St. Paul to Chicago. Mme. Marchesi's trip to Milwaukee was for the purpose of visiting her old-time friend, Mrs. Paul D. Carpenter, who, previous to her marriage, was a pupil of Mathilde Marchesi, the world renowned singing teacher.

In reply to the question as to whether she had not written several plays, Mme. Marchesi said:

"Oh yes, I have written plays, and I have some unborn ideas of one now. Alexander Dumas was always anxious that I should make a name for myself as a writer of plays, but one must follow one line, and I choose to follow opera and concert—one can't ride two horses in public, you know. One of my plays is based on the theory of psychic transmission of thought, the last three are founded on the 'woman question'—her duties, her rights. Still, in spite of this, I do not believe in freedom, and I am most awfully obedient to my husband." M. N. S.

Katherine Johnson, an impersonator, assisted by Elsie Davis, Eleanor Painter and Franklin Riker, singers, gave a recital on December 16 in the Myrtle room of the Waldorf-Astoria.

YOUNG SOPRANO WHO WILL SING MODERN AND NOVEL PROGRAM



MARIA E. ORTHEN

Soprano Who Will Give Her First Carnegie Hall Recital on January 17

Maria E. Orthen, soprano, assisted by Franz Cherney, will give her first song recital in Carnegie Hall, New York, on Sunday afternoon, January 17, at three. Miss Orthen, who is a young and ambitious singer, has made an enviable name for herself in oratorio, concert and recital, will sing a program composed exclusively of the songs of Brahms, Wolf, Strauss and Reger.

The program, which is arranged in an interesting sequence, is as follows: Johannes Brahms: "Von ewiger Liebe," "Maedchenlied," "Der Schmied," "Die Mainacht," "Wehe so willst du mich wieder," "Immer leiser wird mein Schlummer." Hugo Wolf: "Rat einer Alten," "Begegnung," "Nixe Binsefus," "Mausfallen Spreuchlein," "Ueber Nacht," "Der Freund." Richard Strauss: "Die Nacht," "Nachtgang," "Morgen," "Wie sollten wir geheim sie halten," "Ruhe meine Seele," "Heimliche Aufforderung." Max Reger: "Mutter, tote Mutter," "Lied eines Maedchens," "Mein

Schaetzelin," "Warnung," "Flieder," "Reiterlied."

FREE LECTURES ON MUSIC

Attractive Program Offered by New York Board of Education This Week

That the New York City Board of Education realizes the importance of music as an educational factor is shown in the excellent schedule of lectures provided in seven Manhattan and five Bronx centers this week. The following are the music lectures scheduled:

Monday—"Irish Life in Song and Story," Miss Minnie D. Kuhn, at Institute Hall, No. 218 East One Hundred and Sixth street; "Welsh Music," Mrs. Mary E. Cheney, at St. Peter's Hall, Twentieth street and Eighth avenue; "The Appreciation of Music," Miss Margaret M. Zerbe, at Lafayette Hall, Alexander avenue and One Hundred and Thirty-seventh street.

Tuesday—"Composers and Music of Italy," Clarence De Vaux Royer, at Public Library, No. 103 West One Hundred and Thirty-fifth street; "Songs of Italy," Giuseppe Aldo Randegger, at Riverdale Hall, Riverdale avenue and Two Hundred and Sixtieth street.

Wednesday—"The Art of Listening to Music," Daniel Gregory Mason, at Y. M. H. A. Hall, Ninety-second street and Lexington avenue; "Fundamentals of Musical Art," Dr. Henry G. Hanchett, at Y. M. C. A. Hall, No. 5 West One Hundred and Twenty-fifth street; "German Songs," Miss Estelle Rose, at Public Library, No. 331 East Tenth street.

Thursday—"Fundamentals of Musical Art," Dr. Henry G. Hanchett, at Morris High School, Boston Road and One Hundred and Sixty-sixth street; "Irish Life in Song and Story," Miss Minnie D. Kuhn, at Public School No. 12, Overing street, Westchester.

Friday—"Irish Life in Song and Story," Miss Minnie D. Kuhn, at West Side Neighborhood House, No. 501 West Fifty-fifth street; "An Evening of Songs," Miss Ada L. Lohman, at Public School No. 17, Fordham avenue, City Island.

Paderewski's Tour Planned

Paderewski sails for America the end of January for a tour of a few weeks, in which time he will be the soloist at several concerts with the Boston Symphony Orchestra and soloist with the Chicago, Minneapolis and St. Paul Orchestras. He will give a recital in Carnegie Hall on Tuesday afternoon, February 2.

E. W. Van Guelpen, director of the Harmony Club of Erie, Pa., and Fred Delano, one of his most promising pupils, spent the Christmas holidays in New York City.

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THE LAST DAYS OF SARASATE

Mme. Sobrino Gives a Graphic and Interesting Picture of the Great Violinist's Home Life, His Habits and His Prejudices—He Always Carried His Concert Receipts in Cash Around with Him in His Violin Case

All the world knows the name and fame of Sarasate, the master-magician of violin. All the world mourns that even such genius as was his is not imperishable, and that the inspired artist has answered the call of the great Conductor, while nations revere his memory and there is laid aside forever, as was his wish, his silent violin. Not all the world is familiar, however, with the last scenes in the master's peaceful and well ordered life, for these can only be sketched by those who were in intimate personal touch with Sarasate, and he was a man of deep friendships rather than many trivial acquaintanceships. Among his dearest and closest friends, Sarasate counted his compatriot Señor Carlos Sobrino, the eminent pianist, and Mme. Sobrino, now touring the Far East. They were, indeed, the last among the friends of Sarasate's inner circle to be entertained by him at his picturesque villa overlooking one of the beautiful blue bays that give a character to Biarritz—the last for whom he played—the last, reciprocally, who played and sang for him. One can, therefore, well imagine the horrified amazement with which Mme. Sobrino received the news upon the steamer calling at Marseilles that Sarasate was no more. Mme. Sobrino writes of her last visit to Sarasate as follows:

* * *

Sarasate dead! Sarasate? I keep repeating it to myself bewilderedly. It does not seem it can be possible. There surely is some horrible mistake! Why it seems only yesterday that he stood beside me in his home-like little drawing-room at Biarritz and with all the gleeful excitement of a boy whirled round his globe of the world as we traced the course of our long tour and placed our finger-tips on this place and that from which he made me promise that I would send him postal cards! Sarasate dead! His music silent forever!

It is quite true that he had grown very frail of recent years. When he put away in its case his cherished violin, after playing for us on one of the last afternoons that we were his guests at Biarritz, he shook his head, with a wan little smile. "Tired! Tired! Always tired now!" he

said, pathetically. "Too bad that just when one has mastered all technique, when the fingers fall of their own volition, just as one wills they should, upon the strings—like well-trained servants who anticipate our wish sans any explanation—when one needs not to work or practice more—why then we have grown old, and it is almost over!"

It is immensely wrong to say that Sarasate was an exception proving the rule of "No royal road to success"—that, as M. A. P. says, his genius was "so perfect a specimen of mere and sheer natural gifts as to seem to be able to do without training." He was no such exception. During his latter years he played without practice, truly, and technique held no mysteries and no terrors for him, but that was only because in his youth he had wrestled hard with them. I can quite believe it, as his manager once said to a London interviewer, that "Sarasate's command of his instrument was so complete that it was unnecessary for him even to practice." But his exemption was not a favor of the fairies. It was earned by the sacrifice of childhood's joys to practice—practice—and always yet more practice.

Sarasate had long been one of our nearest and dearest friends, and, hearing of my intention to take this fascinating trip around the world (for I have longed for years to taste the magic of India and Java and Japan) he extended a hearty invitation to my husband and myself to spend our last days together, before my starting out, with him at his Villa Navarro in Biarritz. We succeeded in making the time for our ten days' visit upon our return from fulfilling an engagement at the Casino San Sebastian, where we had the honor of again appearing before the Queen.

Those were delightful days that we spent with our dear old friend, unclouded, happily by any premonition that we and the world of art were so soon to lose him. Sarasate had not been well latterly, and in consequence played but seldom. However, one afternoon he brought out his violin, which he had not touched in six weeks, and played for us as only he could play—the music of the consummate master.

There he stood—the magician who could transport you by the sublimity of his allied art and genius to the very heights of bliss. Tears filled my eyes at the thought that some day his sweet and wonderful tones would be heard no more, his marvellous technique become but a memory, and the player and his instrument be laid at rest together, for Sarasate's violins, together with all the multitude of jewels and articles of virtu with which royalty had testified appreciation of his greatness—all his great property in fact—have been bequeathed to his native town of Pampeluna, where his fellow citizens and the musicians' world will make of his tomb a shrine, and where already in his lifetime, a plaque set into the wall marks the house wherein he was born. His violins, together with all the royal souvenirs of the career of Sarasate, will form part of the treasures of the museum at Pampeluna. It had been his wish that, after him, no one should play upon them.

"When I go to my rest," he had said, "my violins too must rest."

Little did we think that memorable afternoon that it would be the last time Sarasate would wake the magic voices of the strings, or that I should then be the last to have the privilege of singing to him his favorite songs—Schumann's "Nussbaum," the immortal songs of Schubert, Lotti's "Pur dicesti," and "The Swan" of Grieg, as well as the aria from Weber's "Der Freischütz." And he was so kind as to point out to me the tones of my voice which he said came most nearly to those of his beloved violin.

Afterwards he went with me to the globular world's map which stood in his drawing room, and together we were marking with a pencil the trip I was to make—and this place and that from which I was to send him picture postals. Poor Sarasate!

We left him on September 5, full of good spirits, taking with us his best wishes for a successful tour of the Withers' party, but before I arrived at Marseilles death had robbed the world of the foremost among its violinists and us of one of the kindest of friends.

The personality of Sarasate was as unique as his genius. He was a model of courtliness and of courtesy, particular to a degree as to the neatness and good taste of his dress—exactness personified. At his Biarritz home he breakfasted in his room, then walked for a little time in his garden, attended by his favorite dog, a pretty little fox terrier, "B-Moll," and an Irish terrier "Ti-Ti." Then he would drive to his favorite café—the same café invariably—walk to the same table and sit down in the same chair, Sarasate's chair, and take the same paper from the hand of the same waiter, day after day. He lunched to the minute at the appointed hour, and then there would be a short walk on the beach. At ten minutes to nine, precisely, he would take a cab and be driven to the Casino, which he would enter always by the same door sharp on the stroke of nine, while the people would look admiringly at the familiar figure, and a little *feu de joie* of whispered "that's Sarasate!" would go round. He liked it all—all the spontaneous, sincere homage of the people—gloried in it. Then he would take his place directly opposite the orchestra and give the music his courteous and critical attention. Then the home-coming—dominoes—and a glass of beer. Such was the simple daily life of Sarasate's

Biarritz home during the ten pleasant days we spent there in September.

There was very much of childhood and its characteristics in him to the last. He was so fond of his little jokes. And how his eyes would flash and twinkle, and how he would laugh gaily when his *bon mots* provoked the desired tribute of spontaneous appreciation! I can hear his laughter yet!

Sarasate, the man, was devoid of ostentation. It offended against his canons of exquisite taste. The possessor of a treasury of royal jewels, chiefly the gifts of admiring monarchs, he wore no jewelry but a simple chain. To money he gave no thought. As an English writer has put it very recently, "he must have grown rich in spite of himself." In his early days he was so careless as to money that he is said to have left behind him on his dressing table in a hotel in Brazil all the vast pile of banknotes a triumphant tour had brought him. Yet he had an eccentric fancy for carrying his money about with him. He declined the convenience of cheques, and took his fees in real, tangible money. He liked to see it. I have often seen the special place in his violin case in which it was his habit to put his money and thus carry it about with him through an entire season.

Boyish he was, too, in his love of birds and animals—his dogs, his cats, his roomful of canaries were his friends. How well I remember the enthusiastic account he gave of the accomplishments of a favorite parrot, which he proudly declared could whistle a long song. The parrot knew and loved him, too. Nothing would do but that he should get the parrot and exhibit its praised proficiency. But by a whim of fate, Polly had just then escaped and the servants were making frantic efforts to entice it back. The poor bird alighted upon an electric wire, and fell to the ground a pitiful bunch of feathers, quite dead. Sarasate was so utterly affected by this mimic tragedy that he was quite unstrung. He wished to cancel his concert in consequence.

The papers say that in his dying moments he asked to be put in a motor car and taken to his home in Pampeluna, there to breathe his last. This I can scarcely believe, much as he loved his native town. For great was his horror of motors. Often have I spoken to him about the use of cabs, which rattled and shook him sadly. I urged him to buy a motor or at least to try one. But he always refused. The high speed, the noise, the odor of a car, he declared emphatically, were more than his nerves could stand.

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REVITALIZED CHORUS SINGS "THE MESSIAH"

**Apollo Club of Chicago Shows
Improvement Under the
New Régime**

CHICAGO, Jan. 4.—The Apollo Club of Chicago gave its first concert under the new artistic régime, which represents a sort of survival of the fittest, the old idea of vast vocal force having given way in favor of quality without regard to the quantity, on Christmas Eve, with a representation of "The Messiah." The new working organization enlists 250 voices and in many respects Director Harrison Wild has not only rehabilitated the body choral, but has, with due regard for both pride and prejudice, reharmonized it; for never before in its honorable history has it ever given a performance revealing such a high standing of proficiency.

"The value of the new departure impressed itself with growing conviction as the work progressed, lifting its banners upon the high places of spiritual exaltation with artistic prescience and admirably adjusted dynamics of power, with attack notable for briskness and brilliancy and clean excellence of finish. The component choral parts were not only good in themselves, but delicately balanced—with remarkable clearness in the soprano body, rich, rounded tone in alto and bass; as for the tenor detail, it did not show at once all the improvement manifest in the others, but sufficient to be noteworthy.

This fine selection of the chorus and the geniality of the orchestra inspired the soloists, and they gave good accounts of themselves in their several trying tasks. As the last sometimes happens to come first, Arthur Middleton, the basso, sonorously swept up the honors of the night for authority, appreciation of interpretation and accuracy of intonation, with value of tone rich and well rounded. Mrs. Rose Lutiger Gannon, also, in similar measure, showed the artistic stature and dignity of the oratorio singer, revealing a voice of pure tone, rare in sympathetic quality and well handled.

Reed Miller repeated his dignified and favorable impression created last season as the expositor of the tenor recitatives, in that it was well schooled and finely balanced as it concerned the work interpretatively.

Elizabeth Dodge, a soprano of pleasant personality and fine vocal qualities, amply proved herself to be a singer of distinction. C. E. N.

When Prima Donnas Disagree

Frau Wittich and Frau Krull, who dislike each other heartily, sang *Brünnhilde* and *Sieglinde* in Wagner's "Die Walküre" at the Royal Opera House, Dresden, recently.

MISS GOODSON DECORATED WITH GARLANDS



KATHARINE GOODSON LEAVING HONOLULU

Katharine Goodson, the English pianist, who is now in the West opening another tour of America, gives the following description of the above photograph: "This is not *Ophelia* on board ship. It is Katharine Goodson on the *Makura* leaving Honolulu, where, after her recital at the opera house, some of her audience came to see her off, decorating her with garlands of laurel and carnations."

cently. When they got to the scene where *Sieglinde* kneels before *Brünnhilde*, Frau Krull remained on her feet looking truculently into her rival's face. Very soon the two singers were engaged in an unmusical dialogue which was not in the book, and which rapidly developed into an unedifying altercation.

In spite of a fortissimo passage from the orchestra, the quarreling was heard across the footlights and the curtain was rung down.

Cannot Do Without It

BRIDGEPORT, CONN., Jan. 2, 1909.
To the Editor of MUSICAL AMERICA:
Enclosed find renewal of subscription to your paper, which I could hardly do without, such a pleasure is it to read a musical paper so full of all that interests music lovers, and so entirely free from even a suggestion of blackmail. Sincerely,
LESLIE E. VAUGHAN.

Stojowski Completing a Composition

Sigismund Stojowski, the pianist and composer, is completing the score of his new work for piano and orchestra, "Prologue, Scherzo and Variations," written especially for Mr. Paderewski, and a public hearing of this work will probably be given some time during the present season. Mr. Stojowski is head of the pianoforte department at Dr. Frank Damrosch's Institute of Musical Art.

BLANCHE MARCHESI SINGS IN ST. PAUL

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ST. PAUL, Jan. 4.—The seventh popular concert of the season by the St. Paul Symphony Orchestra, Walter H. Rothwell, conductor, was the attraction at the Auditorium Sunday afternoon.

The orchestra played Mozart's Symphony No. 22, in C major, Wagner's march from "Tannhäuser," Mascagni's "Intermezzo" from "Cavalleria Rusticana," and closed with a Strauss Waltz.

The orchestra and its director are gaining friends and admirers at each appearance. The growing excellence of their work is a general topic for conversation among concert-goers. The Sunday programs are particularly commendable "popular concerts," inasmuch as they are universally entertaining, yet always include music that is educational and uplifting.

Mme. Blanche Marchesi was the soloist last Sunday. Weber's aria, "Wie nahte mir der Schlummer," from "Der Freischütz," was sung with an authority and artistic poise which won the favor of the audience. Slabieff's "The Nightingale," Tosti's "Goodbye," "Willeby's "Cuttin' Rushes" and Liza Lehmann's Birdsongs—"The Wood-pigeon," "The Yellow-hammer," "The Owl" and "The Cuckoo," were the remaining numbers on a program which was lengthened by several encore numbers.

The Schubert Club presented a program of particular interest yesterday afternoon: MacDowell's "Sonata Tragica," op. 45, No. 1, in G minor, was played by Ella Richards in a broad and vigorous manner. Mrs. S. N. Newson and Mrs. W. M. Thurston sang in approved style the beautiful "Flower Duet" from Puccini's "Madama Butterfly." Mrs. Newson presented some charming contrasts in the following group of songs: "Autumn Thoughts," Massenet; "Evermore Lost to Me," N. G. Bach; "Separazione," an old Italian folk-song arranged by Scambati; "Villanelle," by Dell Acqua. Mrs. H. F. Abels ably supported the singers at the piano.

William MacPhail, an excellent violinist, with Margaret Gilmore as accompanist, gave refined and scholarly delivery to a group of well chosen solos, winning from the audience its enthusiastic approval.

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The Lesson of the Clavichord

[By Arthur Whiting, in the New Music Review.]

Latter-day pianists are too often without a general knowledge of the art of instrumental color. But such knowledge is indispensable to a feeling for character in instruments and to the proper understanding of what makes the pianoforte an individual among them. Those who are without an instinctive or acquired understanding of the idiom of their own instrument, form the great crowd who are bringing the art of pianoforte playing into contempt—the crowd, who after years of patient and unintelligent work, are able to put down certain levers at certain times, and to feel that their responsibility ends there. No one can show the credentials of an artist who does not express himself in the idiom, and pianoforte pupils should be taught to recognize and define the style and expression peculiar to the clavichord, the hapsichord and the pianoforte.

Noted Harpist Locates in New York

Loretta De Lone, harpist, who has at various times appeared with several of the larger symphony orchestras as solo harpist, will locate in New York City, at No. 313 West Fifty-seventh street. Miss De Lone lately appeared as soloist with the Pittsburgh and Minneapolis Symphony Orchestras, and by her ability won genuine success. The New York Herald of recent date says: "Miss De Lone's harp solos at the Sacred Heart Alumnae, of Manhattanville, were a rare treat to all present. Her rendition of songs with harp accompaniment showed great depth of feeling and exquisite artistic temperament."

Schelling and the Kneisels

The third concert of the evening series of the Kneisel String Quartet will be given in Mendelssohn Hall on January 12. The assisting artist will be Ernest Schelling, the pianist. The program contains the Brahms Quartet in B Flat Major, two movements from the Debussy Quartet in G Minor, and the Schumann Quintet in E Flat Major.

Debussy's "Pelléas et Mélisande" interested both Munich and Berlin, but made no enduring success in either city. Small wonder as far as Munich is concerned, as one of the most poignant features of the work was lost through the elimination of the child Yniold from the cast.

DENIES COMPOSER IS ALIVE

Brother of Arthur Goring Thomas Refutes Statement in Unreliable Newspaper

The Paris correspondent of the New York Herald cables to his paper that he has had his attention directed to a statement which appeared in an unreliable New York musical sheet, that Arthur Goring Thomas, a talented English composer, is still alive and now in America.

"I am able, on the authority of his brother, Sir Inigo Thomas, Permanent Secretary of the Admiralty, to contradict the statement, which is calculated to give great pain and anxiety to all who knew the late Arthur Goring Thomas, and particularly to members of his family, states the correspondent.

"There is not the slightest doubt that Arthur Goring Thomas committed suicide by throwing himself under a train at the West Hampstead station on March 20, 1892, having been for some time before that date affected in his mind as the result of a serious accident. At an inquest which followed, as a matter of course, the body of the unfortunate young man was identified by both Sir Inigo and a medical attendant who was present on the platform when the tragedy occurred."

It is obvious that if any one is impersonating Arthur Goring Thomas and passing himself off on the musical sheet in question as the late composer it can be for no good purpose. Sir Inigo Thomas says that he will be obliged if other newspapers in America will copy this contradiction.

Cecil Fanning's Engagements

During the week just past, Cecil Fanning, the baritone, has given recitals in three Indiana cities, where he has been heard before, drawing capacity houses at each concert. He is engaged to return to these cities next season. The following engagements, all for January, illustrate the popularity of this young singer: Nashville, Tenn., New Orleans, La., two recitals; Toledo, O., Fremont, O., Boston, Mass., two recitals; Cambridge, Mass., East Orange, N. J., two recitals; Princeton College, Washington, D. C.

Beethoven lived in the midst of untidiness and confusion; Haydn, on the other hand, had to have everything in his study, even to the smallest ornament in its exact place, before he could compose a measure.

The Alsace-Lorraine Music Festival will not be held this year.

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1908'S RECORD-MAKING MUSICAL EVENTS

W. J. Henderson Publishes His Annual Catalog of Happenings in New York

W. J. Henderson, music critic of the New York Sun, in his annual résumé of the notable happenings of the musical season in New York, gives the following events as the most important of the year 1908:

January 1—Gustav Mahler's first appearance here as a conductor. He directed "Tristan and Isolde."

January 3—Charpentier's "Louise" produced by Oscar Hammerstein at the Manhattan Opera House.

January 9—Herman Bischoff's E minor symphony produced by the Boston Symphony Orchestra.

January 15—Début of Luisa Tetrazzini at Oscar Hammerstein's Manhattan Opera House.

January 16—First performance of Sibelius's C major symphony No. 3 (Russian Symphony Orchestra).

January 18—First performance of Vincent d'Indy's symphony, "A Summer Day in the Mountains" (New York Symphony Orchestra).

February 2—"Eugen Onegin" given in concert form by the New York Symphony Society.

February 4—Charles Martin Loeffler's quintet in F major produced by the Kneisel Quartet.

February 5—Giordano's "Siberia" produced by Oscar Hammerstein at the Manhattan Opera House.

February 13—Balakirev's symphonic poem "Tamara," produced by the Russian Symphony Orchestra.

February 19—Debussy's "Pelléas et Mélisande," produced by Oscar Hammerstein at the Manhattan Opera House.

February 20—Max Reger's "Variations and Fugue on a Merry Theme" performed by the Boston Symphony Orchestra.

February 22—First performance of George W. Chadwick's "Symphonic Sketches" (Boston Orchestra).

February 22—First performance here of Richard Wagner's "Christopher Columbus" overture (New York Symphony Society).

February 28—First performance of Josef Hofmann's third piano concerto (Philharmonic Society, Mr. Hofmann, soloist).

March 4—Début of Berta Morena at the Metropolitan.

March 19—Converse's "Joan of Arc" and Loeffler's "A Pagan Poem" produced by the Boston Symphony Orchestra.

April 2—Ernest Dohanyi's serenade in C major, opus 10, produced by the Olive Mead Quartet.

April 7—Roffredo Caetani's quartet, opus 12, produced by the Kneisel Quartet.

October 19—Emil Sauer played his own first piano concerto (Philadelphia Orchestra).

October 21—First performance of Max Reger's sonata, opus 42, for violin, unaccompanied (Dora Velez Becker).

November 7—E. A. MacDowell's "Lamia" produced by the Boston Symphony Orchestra.

November 9—Opening of the season at the Manhattan Opera House.

November 13—Revival of "Samson et Dalila" by Oscar Hammerstein at the Manhattan Opera House.

November 14—Opening of the new Academy of Music, Brooklyn.

November 14—Début of Dr. Ludwig Wüllner, song writer.

November 16—Opening of the season at the Metropolitan Opera House. Début of Arturo Toscanini, conductor.

November 17—First performance of Courtlandt Palmer's A minor quintet (Kneisel Quintet).

November 23—Eugen d'Albert's "Tiefeland" produced by Giulio Gatti-Casazza at the Metropolitan Opera House.

November 27—Massenet's "Le Jongleur de Notre Dame" produced by Oscar Hammerstein at the Manhattan Opera House.

November 27—Henry Hadley's symphonic poem "Salomé" produced by the Philharmonic Society.

December 1—Max Reger's E minor trio, opus 102, produced by the Adele Margulies Trio.

December 2—First performances here of Debussy's "The Blessed Damosel" (Oratorio Society).

December 8—First performance here of Gustav Mahler's second symphony (New York Symphony Orchestra; Mr. Mahler conducting).

December 10—Arturo Toscanini conducts "Götterdämmerung" at the Metropolitan.

December 10—First performance of Alex-

ander Scriabine's "L'Extase" symphony. (Russian Symphony Society.)

December 10—Début of Mischa Elman, violinist. (Russian Symphony concert.)

December 11—Rubinstein's piano fantasia in C major, opus 34; first performance here; Josef Lhévinne with the Philharmonic Society.

December 14—Reappearance of Mme. Melba at Oscar Hammerstein's Manhattan Opera House.

December 15—First performance here of Grieg's unfinished quartet in F major. (Kneisel's Quartet.)

December 17—Puccini's "Le Villi" produced by Giulio Gatti-Casazza at the Metropolitan Opera House.

December 19—Pierne's "The Children at Bethlehem," produced by Frank Damrosch at a Young People's Concert.

December 25—Verdi's "Otello" revived by Oscar Hammerstein at the Manhattan Opera House.

CINCINNATI TENOR BACK FROM EUROPE

Joseph Schenke Returns from Tour Started with Mme. Schumann-Heink

CINCINNATI, Jan. 4.—Joseph Schenke, the Cincinnati tenor, who recently went to Germany with Mme. Schumann-Heink, and at her invitation, is home again and has resumed his activity in local musical affairs. Mr. Schenke was assured he would have little difficulty in establishing himself in Germany, but notwithstanding his beautiful voice and substantial musicianship, he found that he was handicapped on account of not having an extensive operatic repertoire; and the German managers, though greatly pleased by his singing could, for this season, offer him no remunerative engagements.

To have studied the operas would have meant five years of work with heavy expense and no money coming in. To use Mr. Schenke's own explanation, "I had a wife and children at home depending on me for support. The only alternative was to return to Cincinnati." In Cincinnati Mr. Schenke is fully appreciated and his former church positions were immediately tendered him.

Last Sunday evening the choir of Christ Church, under the direction of Adolph Hahn, gave the "Messiah" with the following soloists: Monica Sutkamp, soprano; Olive Hamer, alto; Joseph Schenke, tenor, and Frank J. Loewe, bass. John Yoakley presided at the organ.

The Friday Musical Club recently met with Mrs. Harry Pugh and the following artists took part in the program: Mrs. Von Seggern, violin; Mrs. Frank Sacket, Lottie Oeh and Mrs. Harry Pugh, voice, and Flora Foster, piano.

The Norwood Musical Club presented a most interesting sacred program Tuesday evening in the Norwood Library Hall with Mrs. Lester Blair, chairman. The assisting artists were Grace Kellar, Tirzah Graessle, Ben Smith, Edwin Christina and Alois Buschle. F. E. E.

DR. TORRINGTON HAS ASSUMED NEW WORK

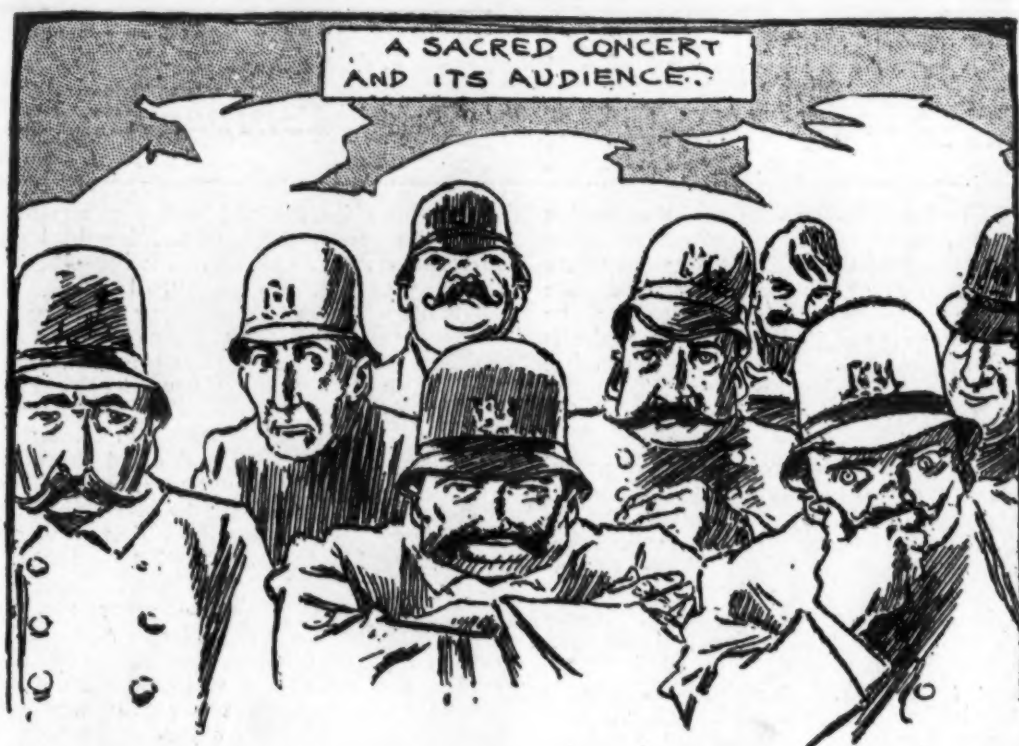
Toronto Director Accepts Church Position and Dedicates New Organ in Special Service

TORONTO, CAN., Jan. 4.—The position of organist and choirmaster of High Park Methodist Church, West Toronto, were offered to, and accepted by, Dr. Torrington, who assumed the duties connected therewith with the beginning of the new year. The choir recently trained by Dr. Torrington has already proved its efficiency at the services in connection with the opening of the new Casavant organ on December 28.

Dr. Torrington opened the new organ on Sunday last. At both services the church was crowded to the doors. A remarkable feature of the singing was the great progress evinced by the choir, which has been under Dr. Torrington's direction for but a short time.

The Mendelssohn Choir's executive committee find it necessary, in connection with their annual cycle in February, to announce an additional concert for the evening of Thursday, February 11. H. H. W.

"Love that Kills," a new opera by Portugal's former Minister of Foreign Affairs, Joao Arroyo, has made a pronounced success in Lisbon, and will be produced in Berlin next season.



Mayor McClellan of New York having ordered an absolute observance of the Sunday law regarding amusements, Police Commissioner Bingham sent his police to take notes on the character of the performances given as "Sunday Concerts." This is Hy Mayer's idea of the result, as expressed in the New York "Times." (Copyright 1908 by the N. Y. Times Co.)

A WEEK OF MUSIC IN CHICAGO

William H. Sherwood Plays MacDowell's First Concerto Impressively—Dr. Wüllner Gives His Second Recital

CHICAGO, Jan. 4.—William H. Sherwood, the American pianist, who has given two years of assiduous study to MacDowell's First Concerto, which is said to be even better than the second which Teresa Carreño has presented so strikingly for the music public recently, had an opportunity to present this masterpiece under the direction of Frederick H. Stock at the opening of the University School at Urbana, Ill., and will repeat the same great composition the middle of next month as the soloist of the St. Paul Symphony Society. It would be a real treat if some Chicago manager could induce Mr. Sherwood to interpret the work here.

Dr. Ludwig Wüllner's second recital in Music Hall last Sunday afternoon, and his recital last Saturday afternoon, tested the capacity of that auditorium. F. Wight Neumann has re-engaged him for two concerts. It is understood that Dr. Wüllner's success is so great that his season will be prolonged in America, and he will make a trip to California in the Spring.

Blanche Marchesi, who opened her season most successfully last Monday night with a \$1,500 house in St. Paul, returned to this city and for several days past has been worn with anxiety concerning the fate of many of her relatives through her husband, Baron Anzon-Caccamisi, whose ancestral estates are in Messina, Sicily. A great many cablegrams were sent by her the latter part of the week, but as the Government had taken all the lines, answers were absolutely impossible.

After twelve weeks of Italian and English grand opera at the International, Impresario Glickmann's forces have concluded for the dull season to concentrate on lighter works, and last week made a revival of "The Mikado" that proved to be exceedingly attractive and effective.

One of the most charming musical entertainments of the season was given last Tuesday evening at Cable Hall by Evelyn Gurley Kane, of the Bush Temple Conservatory of Music, assisted by Ethel Freeman, violinist, and Edgar Nelson, one of the finest piano accompanists of the city. Miss Kane gave an original dramatization of General Lew Wallace's play, "Ben Hur," with musical setting. The illuminative beauty of her reading was something really remarkable and was appreciated by a highly critical, but very enthusiastic audience.

The distinguished American violinist, Maud Powell, and the Chicago tenor, George Hamlin, will give a concert under the management of Nathaniel Mann next Sunday afternoon at the Grand Opera House, presenting a program of unusual interest.

The theatrical and operatic producing firm of Charles Dillingham and William F. Connors, in the Studebaker Theater in this city, within the past three months, have engaged no less than eight students from the school of acting and opera in the Chicago Musical College and a number of engagements are pending for this month.

The Chicago College Club met in the

Assembly Hall, Fine Arts Building, Tuesday afternoon, December 29. Mrs. H. W. Pence read a paper on "Modern Ballads."

Karl Reckzeh, instructor and conductor, has received a beautiful diamond medal from the Junger Männerchor as an appreciation of his work as head of that society.

Mr. and Mrs. Tauscher, the latter Mme. Galski, were the guests of honor at a dinner given New Year's Night by Mr. and Mrs. Richard T. Crane at their home on Michigan avenue. The company numbered eighteen. Following the dinner Frank H. Pierce played an organ solo.

Work on the new Chicago Musical College building is being rushed to completion and the eighth floor steel has already been placed. Contractor Heyworth has commenced the concrete and brick work and day and night forces of men are kept busy hurrying the monster structure to completion. Contracts made last year call for occupancy of the building by May 1 and Dr. F. Ziegfeld stated yesterday that he expected the Chicago Musical College to be in its new home by the middle of May.

The regular concert of the Amateur Musical Club was given Monday, December 28 in Assembly Room, Fine Arts Building.

On Wednesday evening January 6 Ernest R. Kroeger, composer and pianist, will give a recital, assisted by the distinguished and popular baritone, Chris Anderson, who will be heard in Kroeger's compositions. Edwin Schneider will be the accompanist.

The New Year's reception and musical given by the musical department of Fine Arts Society of Oak Park, in the Second Congregational Church of the village, was attended by nearly 500 guests. A chorus of thirty-five voices under the direction of Kennard Barradell was one of the principal features and as a result of its singing a request was made that the chorus be maintained as a permanent organization. The balance of the musical program included Mrs. Crosby Adams, Mrs. Floy Little Bartlett, Mrs. Sarah Sayles Gigrin and Marie S. Zendt. H. D.

CONCERTS IN PROVIDENCE

Boston Orchestra and Mischa Elman Attract Large Audiences

PROVIDENCE, R. I., Jan. 4.—Providence has had two important concerts during the past week, the Boston Symphony Orchestra and Mischa Elman, violinist.

The orchestra played before a good-sized audience in Infantry Hall. The audience was much pleased with the program, which contained Rimsky-Korsakoff's Suite, "Scherazade," Beethoven's "Egmont" overture, and the Rubinstein Concerto in E flat major, played by Josef Lhévinne, the Russian pianist, who was cordially received.

The violin recital of Mischa Elman drew a large crowd to Memorial Hall. The playing of young Elman roused the audience to an extreme of enthusiasm seldom seen in Providence. He was repeatedly recalled and was forced to give two encores.

L. H. M.

Oscar Hammerstein Talks of Opera Singers and the Artistic Temperament.

"The eminent writer who said that genius was an infinite capacity for taking pains knew nothing of the trials of a grand opera director," says Oscar Hammerstein in the *Saturday Evening Post*. "Otherwise, he would have changed his phrase to make it read that genius, especially that part of it which finds expression in some grand opera stars, is merely an infinite capacity for causing pains."

"Whenever anything goes wrong in grand opera, from a false note in the orchestra to a chronic bad temper, the star lays it on the artistic temperament and expects that long-suffering, overworked thing to explain and atone for the shortcoming. My own feeling, based on a long and strenuous experience, is that the artistic temperament is simply a form of insanity, usually temporary, but sometimes permanent. It has no sex, and, like an epidemic, is liable to break out at any moment."

"Here is a case in point. Not long ago I asked Madame Tetrazzini, who is one of my greatest artists and who is absolutely assured of her position in New York and elsewhere, to sing the *coloratura* part in 'The Huguenots.' It was a very small part, but she would have given it distinction and it was my intention to feature her in the production. When I suggested it to her she became indignant. She said: 'I cannot sing a small part like that.' One interesting feature is that I offered to pay her just as much for singing those seven minutes as if she had been required to sing for four hours. She could not see it that way. The danger, as she saw it, was not to her vocal cords, but to her reputation."

"A short time after this incident with Madame Tetrazzini I assigned a well-known Italian singer to the part of the friar in 'Tosca.' At the first rehearsal I saw at once that his voice was not big enough, so I put in Giliert instead. The Italian who was superseded walked from the stage in tears and stood in the wings blubbering like an infant. He moaned: 'My career is ruined.' To his distorted imagination the fact of his having been superseded by Giliert was to be announced from every housetop and cabled to all parts of the world. I noticed, however, that on the following Tuesday he was on hand in ample time to draw his pay-envelope from the treasurer. His purse lacked the artistic temperament."

"In handling prima donnas there is no precedent, for the simple reason that each one is a law unto herself. The women stars are bad enough; the men are often worse. Their vagaries would make the most hardened actor look like an amateur. One trouble with these artists is that they live their lives, not as they themselves think they should be led, but as they think the public would have them do. They are always dreaming about the public which they long to conquer and keep conquered."

"There are many examples of this state of mind. I once cast Madame Zepilli for the part of the boy in 'Pelleas and Melisande.' When I told her of it she was much offended. She said:

"I cannot sing that small part. I am engaged for the Opéra Comique in Paris. If they hear over there that I have sung the part of the boy in 'Pelleas' they will think that I have lost my reputation and will cancel my engagement."

"Madame Zepilli did not say anything about the weekly salary of two hundred and fifty dollars that she was drawing whether she sang or not. So I said to her:

"You will sing that part or you can go at once to the Opéra Comique. They are waiting for you.' She sang the part."

"The artistic temperament works in a mysterious way its anxieties to produce. This makes me think of my experiences last season with Bassi. Toward the close of the season it was evident that his voice was not holding out, yet he would not believe it. When I told him that I would not renew his contract he behaved like a peevish child."

"Nordica has given me some anxious moments, for she has a large and finely-assorted artistic temperament. The real reason for her abrupt retirement from my forces last season was the fact that one day Campanini, my conductor, smoked a cigar at rehearsal. Madame Nordica on that occasion told the head stage carpenter that no first-class conductor would smoke in the presence of a great artist like her."

"The perversity of some stars is amazing. Take the case of Bonci. I brought him over and advertised him like a circus. When I wanted him to learn new parts he steadily refused, because he said that he had a peculiar voice and that it was only adapted to a few operas. This very perversity may keep him from being a very great artist."

"Not content with having an artistic temperament so sensitive that an imaginary breath will ruffle it, the grand opera star adds to it a most extraordinary superstition. It finds expression in astonishing ways."

"Madame Tetrazzini, for example, will not go on for a performance until she has dropped a dagger into the floor three times. If it sticks each time it is a good omen, and she feels that she will sing well and have big success. If not it disturbs her during the whole opera."

"Mademoiselle Trentini will not go on the stage until I have given her a quarter. She carries it during the performance. I might add that she saves the quarters."

"Madame Donalda, who sang with me last season, never went on without tearing a button off her clothes for good luck. This curious habit may be due to the fact that she was a tailor's daughter. At any rate, she was the despair of the wardrobe mistress."

"Zenatello carries a rabbit's foot when he sings. Once he forgot it and had a bad case of nerves. He has the same faith in its good luck virtues as has a Southern negro."

"Some opera stars knock on the scenery before going on. I might add that they are accomplished 'knockers' in other directions, too. Others stamp on the floor three times. A curious superstition among them relates to the color of green. Many grand opera stars avoid this color as if it were poison. They won't wear green costumes and detest operas with green rooms or palaces. They simply regard the color as a sort of hoodoo."

"One of the most amusing cases of superstition happened early this season. I put on a very elaborate production of 'The Juggler of Notre Dame,' which was a great novelty in this country. My stage manager was abroad, so I personally superintended the production. It happens that the scene of the second act is a monastery garden in-

closed by a massive wall. The time is in the afternoon, and it is supposed to be very hot. I thought it would add to the effectiveness of the scene if I could have live pigeons perched on the wall in the sunlight. At first I wanted doves, but couldn't get just the kind I wanted, so I took pigeons. I got one of my machinists to fasten the birds with strings so that they would be held back in case they started to fly. The whole feature I believed would add greatly to the realism of the scene."

"Finally the dress rehearsal came. The first act went off all right. Then the curtain rose on the second act, disclosing the birds perched on the garden wall. Campanini had swung the orchestra into the music and his bâton was flying. Suddenly he looked up and saw the stage. Down came the bâton with a flash, the music stopped, and he yelled up to me: 'The pigeons! The pigeons!'

"What of them?" I asked.

"They are bad luck, they will ruin the opera."

"At this moment Renaud came rushing on. When he spied the innocent birds roosting on the wall he cried out in alarm: 'The pigeons! Bad luck, bad luck!'

"Between Campanini, Renaud and the rest of the foreigners present such an outcry was raised that I had to take the birds off. Mary Garden, who is in this cast, was about the only singer of note who made no protest against the unhappy pigeons. Yet the Italians and French could not tell me why they had such a prejudice against the birds, save to say that they were bad luck in the theater."

"The stars of American birth are jollier than their foreign contemporaries. This is due in the main to their early life. Sometimes the foreign star never forgets her origin, as in the case of one prima donna who sang with me last season. Her father had been a second-hand tailor, and the atmosphere of his shop seemed to cling to her with peculiar tenacity. Whenever she wanted me to do her a favor she talked to me as her father had talked to a prospective customer. She stroked the lapels of my coat, rubbed down the creases, and every moment I expected her to say, 'It fits like the paper on the wall.'"

MEPHISTOPHELES IN BLACK?

The Parisian Opera-goer Prefers Him in the Traditional Red Costume

PARIS, Jan. 2.—M.M. Messager and Broussan, managers of the Paris Opéra, have aroused much criticism over their changes in the *mise-en-scène* of Gounod's "Faust."

One of the principal innovations consisted in the dressing of *Mephistopheles*, who had always worn red until then, in black. Protest was made at the time that the old *mise-en-scène*, including a *Mephistopheles* in red, had the approval of the composer, but the managers of the Opéra contested that, in passing over Gounod's head, they were going back to the real idea of Goethe.

However, in a volume called "The Romantic Medallion," by André Pavie, which has just been published, there is a letter which throws light on the question. Traveling in Germany in August, 1829, with David Dangers, Pavie saw the first performance of Goethe's "Faust" in Weimer, at which the poet himself was present, and *Mephistopheles* wore red.

CLEVELAND TO HEAR ITS OWN ORCHESTRA

Organization to Be Directed by Emil Ring and Johann Beck—Operatic Activities

CLEVELAND, Jan. 4.—Sunday afternoon, January 10, is the opening concert for the Cleveland Grand Orchestra at Gray's Armory. Ten concerts are to be given, and at each, besides presenting an excellent program of both popular and classic selections, some well-known soloist will assist. Emil Ring and Johann H. Beck will alternate as directors. At the first concert Mrs. Herbert Gray Ashbrook, soprano, will be the soloist.

Charles E. Clemens, organist, will resume his vespers recitals at the Florence Harkness Memorial Chapel on Sunday, January 10.

The Rubinstein Club is to have May Mukle, 'cellist, as the soloist at the second concert in the Spring.

Herman Biringier is the director of the large orchestra at the Hippodrome. Adolph Liesgang, the former musical director of the Hippodrome, and for years associated with the various operatic enterprises of Henry Savage, will establish an operatic agency in this city in connection with several well known people now prominent in musical matters. It is also the intention of Mr. Liesgang to arrange for several operatic productions here every Spring at one of the local theaters. William J. Wilson, formerly stage director of grand opera at the Hippodrome, will be associated with him in such works as "Aida," "Lohengrin" and "Madama Butterfly." The chorus of the opera school and a large orchestra will be features of these performances.

The Cleveland Operatic Club will give "The Chimes of Normandy" at the Colonial Theater the week of January 18. David Yost, formerly stage manager for Grau, Savage and other companies, will stage the production. The prominent members are Francis J. Sadlier, E. F. Stafford, V. V. Woboril, Mrs. F. J. Ellsworth, Mrs. O. K. Stapf. A large chorus has been chosen from advanced music pupils and church choirs. The proceeds go to charity. Adolph Liesgang has been engaged to direct the rehearsals and take charge of the production.

Indications point to a big ticket sale for the first concert by the Harmonic Club at Gray's Armory on January 21. "King Olaf" will be sung, and the soloists will be Alice Merritt-Cochran, soprano; Daniel Beddoe, tenor; William Harper, bass. J. Powell Jones will conduct.

Gustav W. Ronfort has joined the Faetenheuer Opera Company as musical director. The company is presenting "Madama Butterfly" and reports are that it is meeting with success since leaving the Hippodrome. A. E. W.

Beatrice Langley, an English violinist, who once toured Canada with Mme. Albani, has a string quartet in London now which is much in demand for private musicales.

Granville Bantock's song, "In the Village Bright and Gay," is popular with English concert singers.

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Violin Recital, assisted by ALFRD OSWALD at the Piano

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AFTERNOON, FEBRUARY 16, '09

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AMBITIOUS OPERA SEASON OPENS IN LOS ANGELES—MANY NEW SINGERS



EUGENIO BATTAIN, TENOR

LOS ANGELES, CAL., Dec. 26.—With the gathering in Los Angeles during the week past, of Mario Lambardi's newly formed opera organization, begins a season which corresponds for the West to the Metropolitan and Manhattan seasons in New York City.

Impresario Lambardi has played the Western coast for three years past, and notwithstanding many difficulties and frequent financial reverses, he has yet managed to introduce to America many remarkable singers, and has given the great territory west of the Mississippi practically the only opera it has had, upon any scale commensurate with grand opera undertakings, during that time.

The opening of the Los Angeles season, which will prelude the season in San Francisco, will take place on Monday night next at the Mason Opera House. The opening bill will be "Rigoletto," with Alessandro Modesti, from the Royal Opera of St. Petersburg, in the title part, supported by Eugenio Battain as the Duke, Mme. Cecilia Tamanti-Zavaschi as Gilda, Mme. Olga Simzis as Maddelena, and Paolo Wulman as Sparafucile.

The Lambardi company now numbers twenty principals, a chorus of forty, and an orchestra of forty, which will be maintained permanently, and taken on tour.



MME. TOSI-ARDIZONI, SOPRANO

In the aggregation are a number of remarkable singers, some of whom are known to the coast, and some of whom are entire strangers in this country.

Among the most promising artists is Pietro Martino, premier bass. Martino is a young man of twenty-six, but possesses a voice of Plancon-like sonority, tremendous volume and majestic quality. Eugenio Battain, who has not yet been heard in the United States, is another young man, and newspaper notices of his recent work in the larger opera houses of South America declare him the possessor of a voice and art comparable to Constantino's, now at the Manhattan Opera House.

Dolores Frau, premier contralto, arrived the other day directly from Milan. She will make her first appearance as Azucena, in "Il Trovatore."

Alessandro Modesti is a mature artist and the bearer of a great reputation from Russia, from whence he comes direct. Modesti has yet to sing on American soil, but those who have heard him in Europe say that he is an actor and singer of equal talents with Mattie Battistini.

"La Boheme," which will be the third performance here, will introduce another tenor of considerable prominence in Gerardi Graziani. He has had an eminently successful season in South America, and is the possessor of a beautiful lyric voice.

Angelo Antola, baritone, who was the sensation of Lambardi's American tour two seasons ago, will reappear as the *Toreador*



ESTER FERRABINI, SOPRANO

in "Carmen." He has a voice of great brilliancy and the velvety richness of youth, coupled with much art in use.

Paolo Wulman, who returns, scored the same hit last year as did Antola in the year before. Wulman is a bass of splendid record, and almost unlimited resource in acting, costume and make-up. His exquisite characterization of Lotario, in "Mignon" will never be forgotten by those who saw it.

The two directors will be Agide Jacchia, Mascagni's well-known pupil, and Eduardo Lebegott, with M. Baravelli, a former associate of Toscanini's, as chorusmaster and general supervisor of rehearsals.

Among the sopranos the only one known here is the beautiful Ester Ferrabini, possessor of a pleasing voice, but whose success last year was due as much to personality as anything else.

The company came in from all points of the compass. A shipload of chorus, orchestra and a few principals came up from Guatemala last Wednesday, arriving at the port of San Pedro.

Impresario Lambardi himself came in from the City of Mexico, whence he had gone to gather a choice handful of choristers from the Municipal Opera there.

Mme. Tosi-Ardizoni arrived the same day from Boston, where she has been living the past year.

Mme. Dolores Frau came in via New York from Barcelona, Spain.

Modesti took the long trip from Russia,



ANGELO ANTOLA, BARITONE

and second director Lebegott is from Milan, where he has been finishing his new opera, "Semele," based on Schiller's dramatic poem.

The complete roster of principals includes Elvira Campoli, Ester Ferrabini, Mme. Tos-Ardizoni, Dolores Frau, Cecilia Tamanti-Zavaschi, Olga Simzis and Lia Mileei, soprano and mezzo-soprano; Eugenio Battain, Gerardi Graziani and Alessandro Scalabrini, tenors; Angelo Antola, Alessandro Modesti and Giuseppe Pimazoni, baritones; Pietro Martino, Artidoro Mauceri and Paolo Wulman, basses, and Natale Cervi, buffo basso.

The outline of the first week's performance in Los Angeles includes "Rigoletto," "Il Trovatore," "La Boheme," "Carmen," "Faust" and "Lucia."

The company is under the general business management of Sparks M. Berry, of Los Angeles, and the tour will be directed from this city, under the auspices of Messrs. Klaw & Erlanger.

J. J.

GREGORIAN CHANT MONOTONOUS

But Modified Forms Sung by Nuns Attract Great Crowds in Rome

The request of Pius X that music in the Catholic Church be restricted to that of the Gregorian period has resulted in the dragging to light of some beautifully illuminated vellum of other centuries, and has provided an interesting picture in the form of clergy and choir boys grouped about a volume of chants so huge in size and ponderous in weight that sturdy straps of leather are necessary to hold the pages in position. But while for a few moments the play of light on the faces of the chanting priests and on the old manuscript from candles held by altar boys may please the eye, the ear is soon wearied by the stately monotony of the music.

The Gregorian chant is peculiarly adapted to services sung by middle-aged men in monasteries, where bare walls and absence of color predominate, but it does not seem fitted to the youthful voices of choir boys, nor does it harmonize with the richness of decoration found in most Catholic churches.

There are, however, in Rome two places where if the Gregorian chant is used it is modified to an extent that makes it so pleasing that there is not sufficient room to accommodate the number of people who at 6 o'clock in the evening go to them. At Santissima Trinità, at the head of the Spanish Steps, the Dames du Sacre Coeur accompany with the sweetest of singing a service notably impressive, and the "Blue Nuns," whose well-trained voices are heard from behind the high grillwork of their little chapel, near the Fountain of Trevi,

have recently added to their ranks a soprano whose voice, as heard in the solo parts, is so moving that misty eyes are general as she ends.—*New York Times*.

Acts as a Great Stimulant

ALTOONA, PA., Jan. 1, 1909.

To the Editor of MUSICAL AMERICA:

It is with much pleasure that I renew my subscription to your great paper. I wish you even more success and a prosperous future.

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François Auguste Gevaert, the Belgian Historian and Musician, and His Work

Brief mention was made in the last issue of *MUSICAL AMERICA* of the death of François Auguste Gevaert. While the facts which were given at that time were correct and covered the most important events of his life, yet certain of his work has been of such value that a more extended commentary seems necessary.

Gevaert started life, as many a musician has done, as a composer, and though he wrote many works, in large and small forms, which were, at the time of their production, popular and successful, yet his ability was especially to be shown in the writing of works requiring the historic faculty, careful research, and infinite attention to detail. These works were "The History of the Theory of Music in Antiquity," and the "Treatise on Instrumentation." While he published other books, historical and critical in character, these are the ones upon which his European reputation is largely built.

Of the latter volume, W. J. Henderson, in the *New York Sun*, very justly speaks as follows:

"But Gevaert's treatise must be accorded the supremacy over the others. Its method is simple, direct and illuminative. At the very beginning, for instance, in a brief and general survey of the orchestral ground the author classifies all instruments and sets forth their relation to the four departments, soprano, contralto, tenor and bass, of what he happily calls 'the polyphonic choir.' The table of the positions of the finger board of the violin is one of his most felicitous illustrations. It is followed, as so many of his statements or illustrations are, by some enlightening remarks on the practice of the elder masters. For instance, when he comes to treat of the chords practicable on the violin he notes the beginning of their use in the modern orchestra.

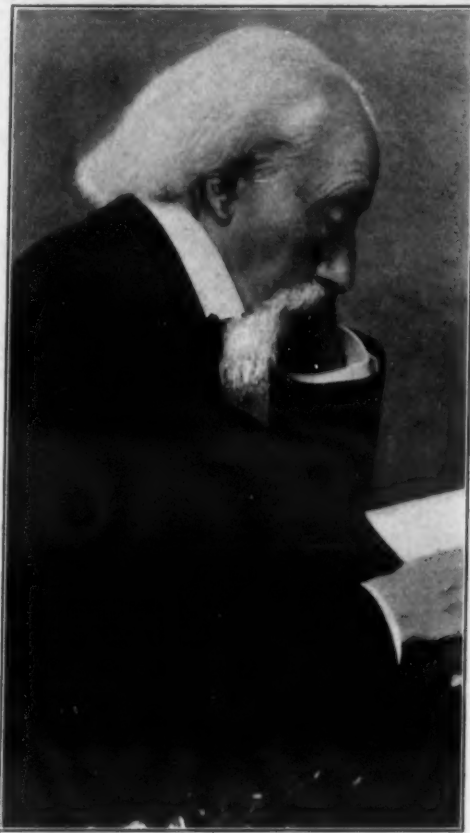
"But it would occupy too much space to follow this line of comment. Suffice it to say that the examples in this admirable work cover the entire range of orchestration from Bach to Wagner. Berlioz did not quote from Bach or Handel, but Gevaert finds instruction in the 'Saint Cecilia' ode and the B minor mass. Beethoven, as might be expected, contributes continually to the illustration of general usages, while Wagner and Meyerbeer both furnish instances of novelties.

"Wagner is searched for instances of eloquent treatment of the brass choir and Gevaert's notes on the distributions of the chords are most enlightening. In short,

this work is a masterpiece of learning and patient study and it should be in the hands of every student of orchestration."

Owing to the fact that this treatise, and other important works of this writer, have not been translated into English, as yet, the American student is almost entirely ignorant of their contents and their value.

Aside from his literary and historical efforts, Gevaert's fame will rest on his



The Late François A. Gevaert

ability as an administrator. His management of the Brussels Conservatory, during the early days of his régime, when he was able to associate with himself some of the greatest artists of the time, notably Wieniawski, Servais, and others, and during which time it became one of the first schools of Europe, a position which it still holds, is a notable example of tactful and progressive musical policies logically carried to a successful conclusion. His position was the more difficult in that he was the successor of Fétis, a brilliant and resourceful man, but the long and successful career of Gevaert, and the Brussels Conservatory, testifies to the genius of the man.

Margaret Gorham in Boston

BOSTON, Jan. 4.—Margaret Gorham, the Boston pianist, was the accompanist at a morning musicale given by the Hess-Schroeder Quartet in Boston last Thursday morning. The program included the Beethoven quartet in E Flat Major, op. 74, a movement from the Schubert Posthumous Quartet in D Minor, also the Grieg Quartet in G Minor, op. 27. Mr. Schroeder and Mr. Hess played solos for the 'cello and violin and Miss Gorham played delightful accompaniments. D. L. L.

Emmanuel Moor's Triple Concerto as played by the Russian Trio of Berlin, consisting of Vera Maurina, Michael and Josef Press, scored a success in Stuttgart.

"Madama Butterfly" was recently given in Hanover, Germany, for the first time, with Marga Burchhardt in the title rôle.



Joseph Henry Ireland

ATLANTIC CITY, N. J., Jan. 4.—Joseph Henry Ireland, a well-known tenor and pianist, was asphyxiated by gas in his country home at Pleasantville, on December 28. He, with his wife, was director of the Boston Conservatory here, and their studios were the center of the musical life of the resort. Mr. Ireland was a pupil of Emma Thursby and William Mason, of New York, and, at the time of his death,

of Mr. and Mrs. Emil Gastel, of Philadelphia. He occupied the position of precentor and choirmaster at the First Presbyterian Church in this city.

L. J. K. F.

Elizabeth H. Marsh

Elizabeth H. Marsh, one of the best-known musicians in Newark, N. J., died Saturday at her home, No. 40 Walnut street. She was past middle age and had been ill with a complication of troubles. For more than fifteen years she was the organist in the South Park Presbyterian Church, from which she retired several years ago.

William H. Mooney

BALTIMORE, Jan. 4.—William H. Mooney, blind pianist, died on December 27. Mr. Mooney was born blind, and from his earliest years displayed great talent for music; his reputation as a pianist was known throughout the city. He was also skilled in the use of other musical instruments. After returning from concerts the music that impressed him would be reproduced with ease. Mr. Mooney traveled through the city without an escort and was a familiar figure. He was employed by the Stieff Piano Company as a piano tuner. W. J. R.

Charles E. Phelps

BALTIMORE, Jan. 4.—Charles E. Phelps, aged seventy-five, retired judge of the Supreme Bench, of Baltimore, died December 27 of heart trouble. Judge Phelps was always fond of music, and had written a number of compositions. At the funeral service, December 29, the hymn, "The Day Is Past and Gone," the music for which was composed by Judge Phelps, was sung by a quartet composed of Miss Chase, Charlotta Nicolai, J. Konrad Uhlig and Thomas Ruth. The quartet also sang "Rocked in the Cradle of the Deep," which was written by Emma Willard, the judge's aunt. W. J. R.

MRS. W. H. ROTHWELL IN ST. PAUL DEBUT

Wife of Well-Known Conductor of Western Symphony Orchestra Appears in Program

ST. PAUL, Jan. 4.—Mrs. Elizabeth Wolf Rothwell, wife of Conductor Walter H. Rothwell, of the St. Paul Symphony Orchestra, made her St. Paul debut last night as soloist with the orchestra at the annual concert of the Minnesota Boat Club.

The concert was given in the Auditorium and was the occasion of the gathering of a large and fashionable audience. The particular attraction was Mrs. Rothwell's first professional appearance in the city.

Mrs. Rothwell more than fulfilled all expectations with her delightful singing. A voice clear and bell-like in its carrying quality, and a temperament susceptible to the varying moods of her several numbers, together with an attractive stage presence, won for her the enthusiastic approval of the audience. Liszt's "Lorelei" was followed by d'Albert's "Medieval Venus Hymn" and an aria from the Second Act of Puccini's "Madama Butterfly." The singer gracefully responded to the wishes of the audience by repeating the "Butterfly" aria and in singing a Rubinstein selection.

Rosario Bourdon made a good appearance in a concerto for 'cello and orchestra by De Sweet. It was a brilliant and grateful number.

The orchestral numbers, excellently played under Conductor Rothwell's baton, were the "Festival March," op. 1, by Richard Strauss; Prelude to the Third Act of "Lohengrin," by Wagner; Rossini's "William Tell" overture, and the "Walpurgisnacht Scene" from Gounod's "Faust."

F. L. C. B.

BOSTON SOPRANO IN SONGS FOR CHILDREN

Bertha Wesselhoeft Swift Entertains an Audience of Youngsters with Appropriate Music

BOSTON, Jan. 4.—Bertha Wesselhoeft Swift, the soprano, gave her annual holiday matinee of songs for children at the Tuileries last Saturday. She was assisted by Ruth Swift, story teller, and Margaret Gorham, pianist, who played the accompaniments. The program was made up of entirely new songs with the exception of two groups which were given at one of Miss Swift's previous recitals, and which were repeated by request. The numbers included a group of flower songs by Woodman and Gaynor, also Gaynor's "My Dear Jerushy," Spross's "The Wind," Whelpley's "The Snow Man," a group of three songs by Elsie Phelan, a Boston composer, four of Margaret Lang's Nonsense Rhymes and four of Elizabeth Coolidge's Mother Goose Melodies.

The hall was filled with a large audience made up of fully as many grown-ups as children. Miss Swift's personality and her pleasing voice at once made an impression upon the little ones as well as the older people in the audience. At the close of the program by special request of one of the youngsters in the audience, Miss Swift repeated Norton's "The Elephant." Ruth Swift's stories and Miss Gorham's accompaniments added much to the pleasure of the afternoon. Miss Swift's recitals have become regular features of the Boston musical season, and she is giving similar programs in various cities near here later this month and next month. D. L. L.

Earl Cartwright's Activity

BOSTON, Jan. 4.—Earl Cartwright, the baritone soloist and teacher, has been active in recitals and concerts this season in and around Boston and has also sung at private musicales in New York City. Mr. Cartwright sang the Christmas songs by Cornelius at King's Chapel and received the warmest praise for his excellent singing. He also sang at the second Congregational Church in a production of Dr. Paine's "Nativity," just previous to Christmas. He was soloist at the first concert of the Boston Singing Society this season, and has sung at recitals and concerts in Brockton, Mass., and several other places in New England. He has been engaged for a concert before the Algonquin Club, January 10. D. L. L.

The Paris Conservatoire is to be moved from the Faubourg Poissonnière to the Rue de Madrid.

CHANNING ELLERY'S WAR IN COLUMBUS

Lively Dispute Precipitated by Local Board of Trade Endorsing Foreign Organization

COLUMBUS, O., Jan. 4.—A contest of more than usual interest is going on in Columbus between Channing Ellery and Frederick Neddermeyer. Mr. Ellery recently won favor with the Columbus Board of Trade and a motion was made to give the Ellery band a home, and protection, and call it the Ellery-Columbus band. There was a great deal of enthusiasm shown by lovers of band music, because of the good programs that Mr. Ellery was presenting, and a petition was signed by many of our most influential citizens requesting the Italian band to remain. But this gave rise to a counter-petition signed by local musicians complaining about the loyalty of the Columbus citizens, and asking that what assistance the city could give, be given to those musicians who were making their home here, and trying to uplift the music life in their home city. The comment was then made that no Columbus man had ever assembled so worthy an organization as the Ellery band, and that sentiment should not hold back the chance for better culture. Then the war began.

Mr. Ellery is giving his concerts in the Board of Trade auditorium, and Mr. Neddermeyer, with his new Neddermeyer-Columbus Concert Band, has the big Memorial Hall. On the afternoon of January 3 at the same hour and again in the evening, both bands gave concerts within a stone's throw of each other. The Neddermeyer band announced that all of its proceeds from the afternoon concert would be sent to the sufferers in Italy, and in that way won the Italian contingent. The upshot of the lively struggle is that Columbus is having an abundance of excellent band concerts, but the other musical ventures planned are at a standstill.

Humboldt Verein will give an interesting program in Schenck's Hall to-night. Francis Ziegler and Louis Goodman, violinists; Charles Howe, flautist; Katherine Gleason, pianist, and Arthur Shannon, baritone, will give the numbers.

Alfred Rogerson Barrington will, with his pupils, give a recital in the parlors of the Hartman Hotel, Tuesday evening. Those taking part will be Misses Corna Greine, Potts, Laughbridge, Peters, Sullivan and Dr. Walter Scott. H. B. S.

[SLAYTON BUREAU CHANGE

Western Musical Management Bought by Redpath Concern

CHICAGO, Jan. 4.—The Slayton Lyceum Bureau, the oldest concern of the kind in the West, which was established by Henry L. Slayton here in 1873, and has done business continuously ever since, circling the entire West and the East with its attractions, last week was purchased by the Redpath Lyceum Bureau, but the change will not take place until next September, when the offices will be closed up in Steinway Hall and transferred to the Redpath-Slayton offices in the Cable Building.

Henry L. Slayton, the founder of the bureau, who has attained a competency, will retire at that time, and it is said his son, who was with him, will go into another line of business. Charles Wagner, secretary of the establishment, who has experimented judiciously along the larger line of artistic entertainment in big centers with success, will thereafter devote his time and individuality to forwarding artists in this country, as well as others that he is engaging for control in Europe. Mme. Olive Fremstad, Joseph Lhévinne, Mme. Rosa Olitzka and others have appeared in concerts here during this season. This eventual merger of the Slayton interests with those of the Redpath Lyceum Bureau should be a distinct advantage. Undoubtedly the Redpath interests will be forwarded with the same vigor that has characterized their handling for the past nearly half-century. Its first great success was made by Henry Ward Beecher. C. E. N.

Small Audience at Metropolitan Concert

An unusually small audience assembled at the Metropolitan Opera House last Sunday evening, in spite of the fact that an excellent concert was given.

The artists who appeared on the program were Jean Noté, Félicie Kaschowska, Marie Rappold, Maria Gay, Quarta, Allen Hinckley and G. Aldo Randeger, pianist. Spretino conducted.

AN AMERICAN GIRL'S METROPOLITAN DEBUT

**Bernice de Pasquale, a Successful
"Violetta," Was Trained in
This Country**

Bernice de Pasquale, née James, a real countess, and daughter of the American Revolution, made her debut at the Metropolitan Opera House on Saturday evening as *Violetta* in "La Traviata."

Mme. de Pasquale has a high coloratura soprano voice remarkable for its purity, sweetness, freshness and surety. Her singing on Saturday was a trifle marred by a slight tremolo, and occasional unsteadiness, due no doubt to the nervous excitement of the moment.

Her acting was excellent, well balanced, sympathetic and pleasing to see. Her best coloratura work was in the first act where her rendering of "Ah Fors e Lui," and "Semprie Libra" won her many recalls. Artistically she was greatest in the last act, in which her ensemble of singing and acting made a deep impression on her hearers.

Mme. de Pasquale was supported by an excellent cast; Bonci as *Alfredo*, Campanari as the father, Mattfeld as *Annina*, Niessen-Stone as *Flora*, Rossi as the baron, and Annian as the doctor.

Bonci, although not at his best, was as usual enthusiastically applauded. He sang with vigor and in exquisite style. Campanari's singing, though sonorous, was somewhat dry and his acting lifeless. The rest of the parts were satisfactorily presented.

The audience, which filled the best seats on the floor and in the balconies, was generous with applause and curtain calls. Spectro conducted.

On the day following her debut Mme. de Pasquale said to a representative of *MUSICAL AMERICA* that she is highly gratified over her success and her reception by a Metropolitan audience. "After I had once started," she continued, "I did not feel nervous, but as if I was myself *Violetta*. I am proud to be an American product, for all of my musical education was obtained in this wonderful city, under Oscar Saenger. I am partial to the older Italian school. My favorite part is *Elvira*. In my work I try to sing as the composers wrote, and do not add coloratura notes. For this reason I was called in Italy 'la cantante all' antica'."

Mme. de Pasquale was born in Boston. Early in life she came to New York to study with Mr. Saenger at the National Conservatory. After traveling with opera companies in America and a season at the Tivoli Opera House in San Francisco, she went to Italy, making her debut in 1905, as *Marguerite* at the Dal Verne, Milan.

HOLIDAY PROGRAMS IN ATLANTIC CITY

**Many Hotels at This Resort Engage
Special Music for Christmas Week
and the Rest of the Season**

ATLANTIC CITY, N. J., Jan. 4.—The Hahn Quartet, Frederick E. Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola and piano; William Schmidt, 'cello, of Philadelphia, gave their annual concert in Galen Hall on New Year's evening. The program was an excellent one, and was cordially received by the audience, which crowded the hall. There were many encores.

The Mendelssohn Club, of sixty men, directed by John S. Ingram, sang at the opening of the magnificent new gymnasium recently erected as one of a group of new Y. M. C. A. buildings. Two thousand people gave the club hearty applause; the singers are members of the association, under whose auspices the society was organized.

L. H. Pedrick, pianist and baritone, of Philadelphia, has been giving a series of enjoyable chamber music recitals, with his quartet, at the Hotel Traymore. The quartet is to be here for the rest of the season.

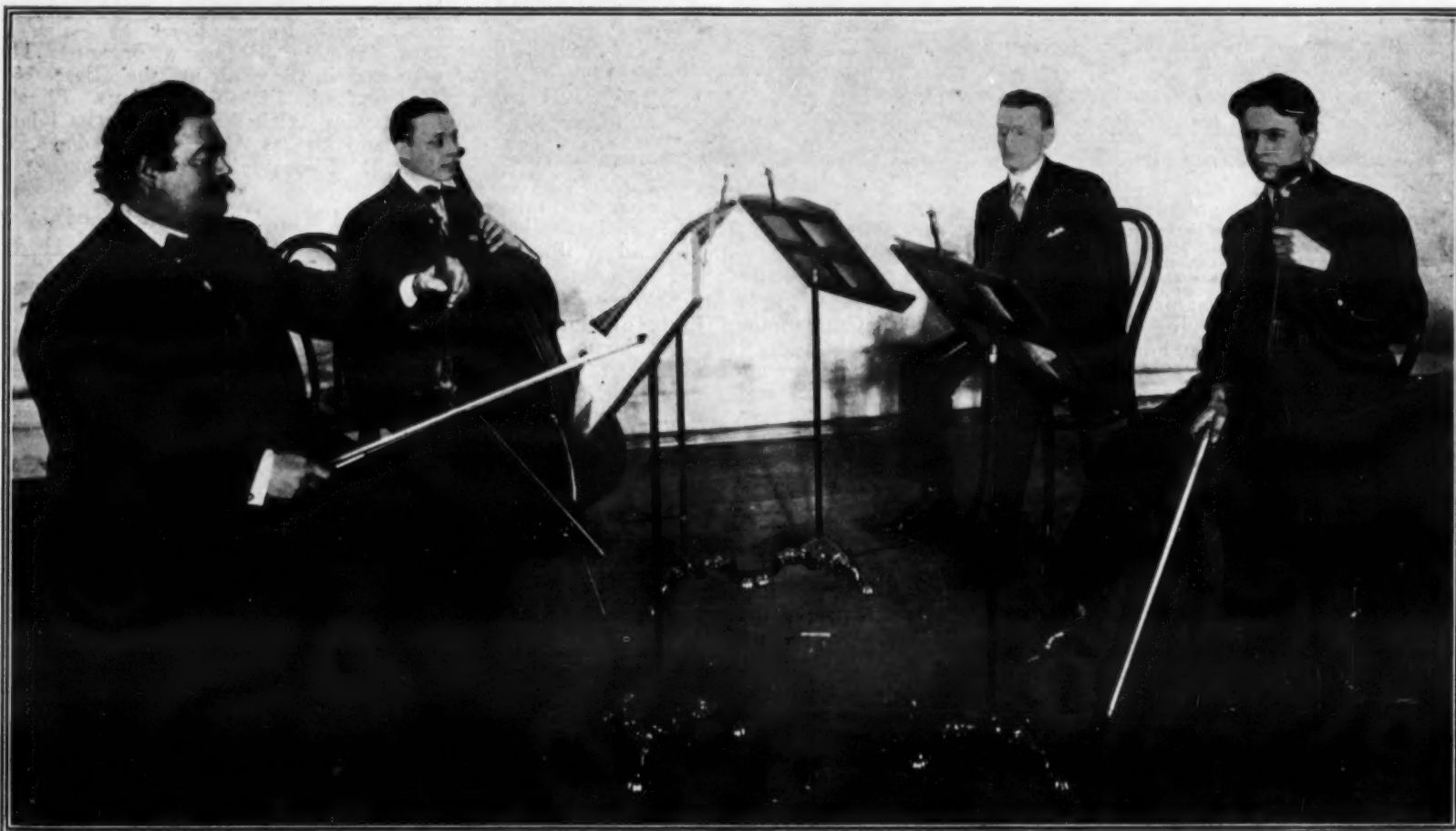
Leonardo Stagliano, flutist and director of the Steel Pier Symphony Orchestra, has resumed his work, after a serious operation on his arm.

L. J. K. F.

An elaborate musical program was rendered at the Hotel Stafford, Baltimore, New Year's Eve, beginning at 11 o'clock. Hobart Smock, tenor, sang "The Stein Song" from the "Prince of Pilsen." Then followed "Old Folks at Home" and a baritone solo, "All Through the Night." The double quartet from the choir of Mount

ST. PAUL STRING QUARTET PLAYS IN NEW HALL

**Organization of Symphony Men Headed by Claude Madden Displays Poise and Excellent Tonal Qualities
in Concert in Y. M. C. A. Auditorium**



Reading from left to right, Claude Madden, first violin; Rosario Bourdon, 'cellist; Mr. Shane, violist, and Walter Hancock, second violinist

ST. PAUL, Jan. 4.—A delightful evening of ensemble music was furnished by the Madden String Quartet, assisted by Franklyn W. Krieger, pianist, under the auspices of the St. Paul Institute of Arts and Sciences, at the Young Men's Christian Association auditorium last night.

Claude Madden, first violinist, is concertmaster of the St. Paul Symphony Or-

chestra; Walter Hancock, violinist; Rosario Bourdon, 'cellist, and Mr. Shane, viola player, are members of the same organization.

The quartet is splendidly balanced, and produces an excellent volume and quality of tone, and played with remarkable poise a Beethoven quartet and a Schumann quintet for piano and strings, in which Mr.

Krieger distinguished himself by his excellent work at the piano.

The Grieg Sonata for violin and piano, op. 45, in C minor, was played by Mr. Madden and Mr. Krieger in an inspiring manner. The excellent acoustics of the auditorium in St. Paul's fine new Y. M. C. A. building added greatly to the effectiveness of the performance.

FOUR SOLOISTS AT THE KLEIN CONCERT

**Mme. Jomelli, Ernest Schelling,
Horace Britt and C. N. Granville Give the Program**

At the Klein "Pop" on Sunday afternoon the soloists were Mme. Jeanne Jomelli, soprano; Ernest Schelling, pianist; Horace Britt, 'cellist, and Charles Norman Granville, baritone.

The program, which was exceptionally interesting, opened with a sonata in A Minor, op. 40, for 'cello and piano, played by Messrs. Britt and Schelling. This was followed by the singing of "Hear Me, Ye Wind," from Handel's "Julius Caesar," by Mr. Charles Norman Granville. Mme. Jomelli then sang "Il est Doux," from "Hérodias." After Mr. Schelling had played with much expression, the Mendelssohn Prelude and Fugue in E minor, Mme. Jomelli sang a group of modern songs.

The second part of the concert began with two 'cello solos, "Romance D Major, Opus 51, Saint-Saëns, and "Arlequin," by Popper, played by Mr. Britt, which gave special pleasure to the audience. Then Mr. Granville sang some songs by native composers, among them Squire's "The Old Black Mare," to which the audience gave generous applause.

Mr. Schelling followed with "Chant Polonoise," No. 5, Chopin-Liszt, and Liszt's tenth "Hungarian Rhapsody." The latter was enthusiastically received.

Mme. Jomelli contributed another group of modern songs, which like her first selections, delighted the audience.

The concert closed with Fauré's "Le Crucifix," sung by Mme. Jomelli and Mr. Granville.

Arthur Rosenstein, as usual, accompanied.

The audience was of fairly good size.

Elman at the Manhattan Again

Mischa Elman, the violinist, made his third appearance at the Manhattan Opera House last Sunday evening. His first number, Saint-Saëns's "Rondo Capriccioso," came at the end of the first half of the program. The audience spent most of the intermission in recalling him. During the second part of the concert he played the

Bach-Wilhelmj "Air for the G-String" and Hubay's "Zephyrs."

The other soloists were Mariska-Aldrich, Agostinelli, Gerville-Réache, Parola, Vieuille and Toccani.

Mariska-Aldrich deserves special praise for her singing of two Hungarian folk-songs.

ORGAN RECITALS AT COLUMBIA

**Well Known City Organists to Give a
Series of Programs at University**

The Department of Music of Columbia University, New York, announces a series of eight organ recitals, to be given in St. Paul's Chapel at the University, on Tuesdays during January and February. The dates of the various recitals, and the players, are January 5, William J. Craft, organist Summer Session Columbia University; January 12, Frank L. Sealy organist Fifth Avenue Presbyterian Church; January 19, I. Warren Andrews, Church of the Divine Paternity; January 26, William C. Carl, Old First Presbyterian Church; February 2, Frank E. Ward, Columbia University; February 9, Will C. Macfarlane, St. Thomas's Church; February 16, Walter C. Gale, Broadway Tabernacle; February 23, Walter Henry Hall, Cathedral of St. John the Divine.

The program of the first recital, on January 5, contained compositions by Bach, Schumann, Dubois, Parker, Mendelssohn, Schubert, Guilmant and Rheinberger. The remaining programs are most comprehensive in the range of compositions covered and are noteworthy because of the many novelties promised.

Edith Castle's Success in Concord

BOSTON, Jan. 4.—Edith Castle, the well-known Boston contralto, took part in an entertainment in Concord, N. H., last Wednesday evening for the benefit of the New Hampshire Memorial Hospital. Miss Castle sang Leoncavallo's "Mimi Pinson" and a group of songs, including Loomis's "Little Dutch Garden" and Fairfield's "Night and Dawn." She made a most successful appearance.

Another artist who took part in the program was Mrs. Wilhelmina Wright Calvert, soprano, one of Concord's best known and most successful professional singers. Mrs. Calvert is a pupil of Harriet S. Whitier, the teacher of voice of Boston. Mrs. Calvert sang Batten's "April Morn."

D. L. L.

Vernon Place M. E. Church sang David S. Melamet's arrangement of "Old Black Joe." "Auld Lang Syne" was sung at midnight when New Year's greetings followed. The program was given under the direction of James E. Ingram, Jr., choir-master of Mount Vernon Place M. E. Church.

OPERA TEST IN BOSTON

**Well-known Musicians to Be Patrons
of Novel Musical Concours**

BOSTON, Jan. 4.—Boston is now to have its Musical Concours. The first competition of a specified class is planned for the afternoon of April 17, when an "Operatic Concours" will be held in Symphony Hall under the patronage of Messrs. Barnabee, Bradbury, Brown, Carr, Chadwick, Giudice-Fabri, Flanders, Jordan, Miller, Mason, Russell, Steinert, Tucker, Whiting, Winch and Whitney.

The competition will be for a gold medal, "The Boston Medal," and will be open to men and women singers resident in Greater Boston or who are now or who have been studying with Boston teachers. Registration must be made prior to February 1. Each participant will be limited to a single selection from standard or classical operas of to-day. The judges will be three "markers," who will mark for voice, method and style. S. L. Studley will be musical director of the Concours.

D. L. L.

New Class in Springfield

SPRINGFIELD, MASS., Jan. 4.—Mme. Caroline Gardner Clarke Bartlett, the well-known singer and teacher of Boston, and one of the most prominent members of the Woman's Club, the Tuesday Morning Music Club and other organizations, gave a recital at the home of Gertrude F. Cowen recently. Because of the hearty appreciation of her work, Mme. Bartlett will have a class here on one day in each week.

G. F. C.

A musical program of a very high order, by local talent, was rendered in connection with the New Year's Eve celebration of the Journalists' Club, Baltimore. The soloists were Frederick Gottlieb, honorary president of the Club, flute; Emmanuel Wad, of the Peabody Conservatory faculty, piano; Albert Conradi, violin, and vocal numbers by William G. Horn, baritone; Hobart Smock, tenor. Members of the Musical Art Club, W. G. Owst, A. Condon and Lynn Hobart also rendered selections. Emil Levy was the accompanist.



H. Ruthven McDonald has resigned his position as soloist in the First Church of Christ, Scientist, Toronto.

Clarice Balas, the pianist, of Cleveland, O., who has been studying under Leschetizky, has returned to her home in this city.

Mrs. William E. Haesche, who has been soprano soloist at St. Paul's P. E. Church, New Haven, Conn., for twenty-two years, has resigned.

Laura P. Ward, an Associate of the American Guild of Organists, will give a recital in St. Luke's Church, Montclair, N. J., January 7.

Frederick B. Hill, organist of the First Congregational Church, Meriden, Conn., and Mrs. Hill, have been spending a few days in New York.

Mischa Elman will play in New Haven, Conn., on Thursday, February 11, and his coming is looked forward to by the many music lovers of that city.

Mary Elizabeth Cheney, soprano, and teacher of singing, gave a very interesting recital recently at her studio in Carnegie Hall, introducing several prominent pupils.

G. Frank Goodale, of Hartford, Conn., supervisor of music in Meriden schools, was a classmate of Dr. Arthur S. Cheney, the American consul at Messina, who was lost in the earthquake.

R. Norman Jolliffe has resigned his position as baritone soloist of Sherbourne Street Methodist Church, Toronto, and will go to New York to continue his studies under one of the leading teachers there.

T. Scott Buhman will give the second of his monthly series of organ recitals in the Morningside Presbyterian Church, Morningside avenue, east, in New York, on Monday evening, January 4.

Fitzhugh W. Haensel, of Haensel & Jones, the well-known managers, sailed from New York on Saturday, January 2, for Texas and Mexico, where he will arrange for a series of concerts for the artists under the management of this firm.

Grace M. Wethern, one of Boston's most popular pianists, recently gave a recital in High School Hall, Springfield, Mass., under the auspices of the Springfield Teachers' Club. The program consisted almost entirely of compositions of the late Edward A. MacDowell.

The music department of the Woman's Club of New Britain, Conn., held its December meeting Tuesday afternoon. Mrs. William Jamieson, of Boston, Mass., formerly Miss Helen Sawyer, gave a piano recital, assisted by Mrs. Nellie Carey Reynolds, of Hartford.

Marguerite E. Luderer, pianist, of Detroit, who returned recently from a season in Paris, where she was studying with the eminent American teacher, Wager Swayne, gave a delightful program at a reception given by Mr. and Mrs. Dean M. Jenkins, of Detroit.

The choir of the Trinity Presbyterian Church, Montclair, N. J., gave a Christmas service at the Mountainside Hospital on Sunday last. The choir consists of Mrs. Walter Stenhouse Young, organist; Mrs. John C. Van Duyne, May Kimball, Roy Edwards and H. Hamilton.

The Jackson Symphony Orchestra has been organized at Jackson, Tenn., by Prof. Daner. Concerts are to be given once a month. The following are some of the talented members of this organization: H. D. Heck, Early Hobson, Clarence Foster, Emma Heck and N. M. Futrell.

The Association Choral Club, of Buffalo, will begin its fourth season of concerts under the direction of William J. Sheehan at the Y. M. C. A. Auditorium, on Tuesday

evening, January 26. The club will have the assistance of Dr. C. F. Bush, bass; Julius Singer, violinist, and William J. Gompf, accompanist.

The Cosmopolitan Club, of Springfield, Mass., met recently at the home of Mrs. R. W. Day, for a musical program. Those who appeared were Virginia Deacon, soprano of the State Street Baptist Church Choir; Mrs. Francis Regal, pianist; Pauline Day, pianist, and Esther Luce, violinist, of New York.

The Musical Culture Club, of Newark, N. J., has arranged to give a series of recitals in Newark, New York, Brooklyn, Jersey City and Bridgeport, Conn. Fourteen pianists will play solos and concerted numbers. Mrs. Clifford Marshall, soprano, and Alice Van Nalts, contralto, will contribute vocal numbers.

An excellent program has been arranged for the recital on Friday, January 8, at Aeolian Hall, Philadelphia, and Agnes Reifsnnyder, contralto, of New York, has been engaged as soloist. Miss Reifsnnyder is the contralto of the quartet at the Madison Avenue Baptist Church, where Homer Newton Bartlett is organist.

The friends of Joseph F. Malone, of New Haven, Conn., and indeed the public at large, are showing marked interest in the concert to be given for him as a complimentary testimonial. The concert is to be given on Tuesday evening, January 19, and some of New Haven's talented artists will appear on the program.

D. Frank Irvin, after three years' service as choir-director at the Central Baptist Church, Memphis, Tenn., went to Nashville on January 1, where he has accepted the directorship of the music department in the Training School for Christian Workers. He has also been engaged to teach in Vanderbilt University.

Howard Bunting Crosby, formerly of Philadelphia, became a member of the Musurgia Club of Washington, at the last rehearsal. He was formerly tenor soloist of the Church of the Mediator and the MacDowell Memorial Church, and sang in the Fortnightly Club, one of the leading male choruses of Philadelphia.

William C. Carl, of New York, has engaged Thomas Whitney Surette, whose recent course of lectures at Oxford University, England, created wide notice, for a series before the students of the Guilman Organ School, Thursday afternoons, February 25 and March 4, 11 and 18. Mr. Surette's lectures will be on "Musical Form."

The Van Praag Quintet, of New York, will give the first in a series of three chamber music concerts in the interests of the Assembly Music Hall Fund, South Orange, N. J., in the assembly hall of the South Orange High School, Thursday night, January 14. The course will include concerts by the Hahn Quartet and the Kneisel Quartet.

Wassily Safonoff, the director of the Philharmonic Orchestra, is to play the pianoforte part in the Davidoff Quintet, for piano and string quartet, in the first of the Hess-Schroeder concerts in Mendelssohn Hall on the evening of January 14. The work is dedicated to Mr. Safonoff, and will be heard on that occasion for the first time in this city.

Mr. and Mrs. Harry Norton Marvin, of No. 340 Riverside Drive, New York, entertained recently for the members of the Drawing Room. The musical program, which consisted mostly of operatic excerpts, was given by Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor, and Frank Croxton, bass. These singers appeared in solos and quartets.

Mr. and Mrs. Lino Mattioli, well known in Cincinnati music circles, were in New York during the holidays. Signor Campanari, of the Metropolitan Opera Com-

pany, who was born in the same town of Italy as Signor Mattioli, and with whom he spent his boyhood and student days, reserved a box at the opera for the entire week for Signor Mattioli and his wife.

A new choir has been started at the Watchung Avenue Church, Montclair, N. J., with Robert Black as leader and Mrs. Samuel J. Holmes as organist. Those who sing in the choir are the Misses Helen Hungerford, Blossom Andrus, Elizabeth Clark, May Wichelhausen, Harriet Klammroth and Messrs. George D. Holmes, William D. Flomerfelt, Mr. Williamson and others.

Mr. and Mrs. Erwin Mueller, of Atlanta, Ga., recently entertained Ovide Musin after his lecture-recital given at the Grand, at a Dutch supper. Among the guests were Mr. and Mrs. Kurt Mueller, Richard Schliewen, Mrs. Jay Rector Bevitt, Eda Bartholomew, Anna E. Hunt, Mr. and Mrs. George Robert Stephens, Mr. and Mrs. George C. Munger, M. W. Hall, Mr. Beauchamp, Dr. M. Samuels and Col. E. T. Williams.

The Woodland Avenue Presbyterian Church, of Cleveland, O., Carl A. Radde, musical director; Florence A. Beckwith, pianist; E. Harold Geer, organist, held a Christmas praise service at which the Bach Society, assisted by an orchestra and Adeline Voss, soprano; Harry P. Cole, tenor, and Gustav Berneike, bass, rendered Horatio Parker's cantata, "The Holy Child." There was an audience of 1,500 present.

Elizabeth Pattee-Wallach, who formerly sang in the English production of "Parsifal," gave a recital of negro folk-songs at the Centenary M. E. Church, Camden, N. J., on December 28. She played her own accompaniments to these songs, many of which are as yet unwritten, and which she collected in Virginia. She was assisted by Mrs. James E. Bryan, soprano soloist of the church, who was accompanied by Alma Bailey.

An effort is being made to organize in Bristol, Conn., a male chorus which will be an innovation for that town. The matter is being agitated by some of the prominent male singers of the town, among them being William P. Spellman, David L. Whitteley, Charlton M. Woodford, Ira L. Newcomb, William T. Yahmig, N. E. Nystrom, Dr. G. J. Moore and H. Wells Tailor. That the organization will soon be perfected is assured.

The Harmonie Club, of New Haven, Conn., celebrated its twenty-fifth anniversary with a banquet at the clubhouse on January 2. During the evening President Max Adler presented a handsome hall clock to Henry Herz, to show the club's appreciation of his twenty-five years' service on the hall and house committee. He also presented Charles Weil an easy chair at the completion of his twenty-fifth year as secretary of the club.

Mary Chapman Holt, organist at the South Methodist Church, Manchester, Conn., presided at the organ in that church Sunday for the last time, she having handed in her resignation some weeks ago. While organist at the church Mrs. Holt has shown much interest in her work, and has had the confidence of the choir. In order to show their esteem for her the choir at Sunday morning's service presented to her a purse of gold.

Adam Geibel, the blind composer of Philadelphia, will give a unique recital at the reading room for the blind, in the Library of Congress, Washington, on Thursday, January 7. He will improvise a melody and harmonize it, dictating the separate parts to Mrs. H. H. McKee, organist at St. Michael and All Angels' Church. In this manner he will indicate to the audience and for the especial benefit of those lacking sight how a blind composer may accomplish his work as satisfactorily as the composer with eyes.

A students' recital was given by the pupils of the Conservatory of Musical Art, No. 214 Lenox avenue, New York, Arthur Claassen, Leopold Winkler and Otto Jablonsky, directors, at the Y. M. H. A., on December 30. Those who appeared on the program were Ethel Moses, Ethel Granat, Virginia Juengst, Helen Loeffelholz, Lilian C. Funk, Hortense Lyons, Mrs. Edward D. Spencer, Ethel MacMillan, Leona Beluck, Mabel Hertz, Grace O'Neill, Louis Cohen, Caroline Knight and Mr. Knight. There was a large audience, and the excellent work of the pupils was much appreciated.

A concert was given in Clearfield, Pa., on December 25, in Trinity Methodist Episcopal Church. An audience of 1,500 was present. Nevins' "Adoration" was sung by a chorus of sixty voices selected from the choirs of the various churches, under the direction of H. Clark Thayer, of the Susquehanna College of Music. The soloists were Lois Denning, soprano; Mae Gearhart, contralto; James Barratt, tenor, and Oden Denning, bass. The accompanist was Martha James; an orchestra of twenty pieces assisted. A feature of the program was the playing of the Grieg Sonata in F by Mr. and Mrs. Oscar W. Schaefer.

For the benefit of the Deutsches Gesellschafft, an organization of New Haven, Conn., a musical performance entitled "The New and the Old World" will be given in the New Haven Theater on Friday and Saturday evenings, January 29 and 30. The performance will include a cantata, probably "The Sleeping Beauty," and the soloists will be Mrs. Coldwell C. Johnstone, soprano; Helen Gauntlett Williams, contralto, both of New Haven; and the Metropolitan baritone, Frederick Limbach. A chorus of one hundred New Haven musicians and two hundred school children will assist in the production. Ida L. Wood will be in charge of the production.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Beddoe, Dan—St. Louis, Jan. 18; Cleveland, Jan. 21; Taunton, Mass., Jan. 26.
Benedict, Pearl—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Bernard, Milton—Mendelssohn Hall, New York, Jan. 27.
Bloomfield-Zeissler, Fannie—Baltimore, Jan. 29.
Bonci, Alessandro—Washington, Jan. 18.
Calvin, Alfred—Canton, O., Feb. 2.
Carl, William C.—Columbia University, New York, Jan. 26.
Castle, Edith—Melrose Highlands, Jan. 14.
Chase, Mary Wood—Boston, Jan. 11.
Consolo, Ernesto—Brooklyn, N. Y., Jan. 13.
Cottlow, Augusta—St. Paul, Jan. 10; Binghamton, N. Y., Jan. 14; Scranton, Pa., Jan. 15; New London, Conn., Jan. 18; Middletown, Conn., Jan. 19; Rochester, Jan. 21; St. Joseph, Mo., Jan. 25; Carthage, Mo., Jan. 26; Wichita, Kan., Jan. 27; Lawrence, Kan., Jan. 28; Keokuk, Iowa, Feb. 2; Iowa City, Iowa, Feb. 4; Chicago, Feb. 7; Toledo, O., Feb. 11; Toronto, Feb. 13.
Croston, Frank—Bayonne, N. J., Jan. 21; Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Davis, Jessie—Boston, Jan. 11, Feb. 1 and 8.
De Gogorza, Emilio—Mendelssohn Hall, New York, Jan. 26.
Destinn, Emmy—Chicago, Jan. 9; St. Paul, Jan. 12.
Duff, Janet—Boston, Jan. 17.
Duffy, J. Humbird—Akron, O., Feb. 10.
Dolmetsch, Mr. and Mrs. Arnold—Boston, Jan. 10.
Elman, Mischa—New York, Jan. 9; Manhattan Opera House, New York, Jan. 10; Boston, Jan. 12; Chicago, Jan. 15; Chicago, Jan. 16; St. Louis, Jan. 21; Carnegie Hall, New York, Jan. 28, Feb. 12 and 13; Albany, N. Y., Feb. 15; Manhattan Opera House, New York, Jan. 31.
Farrar, Geraldine—Boston, Jan. 23.
Franko, Sam—New York, Jan. 26.
Gabrilowitsch, Ossip—Carnegie Hall, New York, Jan. 10; Pittsburgh, Jan. 28; New York, Jan. 30 and 31.
Gebhard, Heinrich—New York, Jan. 10; Boston, Jan. 14 and 18; Lawrence, Mass., Jan. 25; New Milton, Mass., Jan. 28.
Goold, G. Amesbury—Buffalo, Jan. 14.
Gwilym, Miles—Boston, Feb. 7.
Hartmann, Arthur—Canton, O., Feb. 2.
Hawkins, Laura—Boston, Jan. 15.
Hess, Willy—Boston, Jan. 20.
Hinkle, Florence—York, Pa., Jan. 21.
Hudson, Caroline—Bayonne, N. J., Jan. 21; Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Hutcheson, Ernest—Baltimore, Jan. 22.
James, Cecil—Fishkill Landing, N. Y., Jan. 12 and 18; Montclair, N. J., Jan. 19; Bayonne, N. J., Jan. 21; Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28; Boston, Feb. 7.
Jomelli, Mme. Jeanne—Boston, Feb. 7.
Kahler, Grace—E. Orange, N. J., Jan. 19; Englewood, N. J., Feb. 5.
Keyes, Margaret—Buffalo, Feb. 2.
Klein, Karl—Englewood, N. J., Jan. 11; Mount Vernon, N. Y., Jan. 13.
Knight, Josephine—Williamstown, Mass., Jan. 14; Lafayette, Ind., Jan. 19 and 20; Frankfort, Ind., Jan. 22; Chicago, Jan. 25.
Kronold, Hans—York, Pa., Jan. 21.
La Forge, Frank—Rockford, Ill., Jan. 31.

Lhévienne, Josef—Chicago, Jan. 10; Columbus, O., Jan. 12; Memphis, Tenn., Jan. 16; Rockford, Ill., Jan. 18; Philadelphia, Jan. 22 and 23; Montreal, Jan. 26; Ottawa, Jan. 27; Toronto, Jan. 29; Chattanooga, Tenn., Feb. 1; Nashville, Tenn., Feb. 2; City of Mexico, six concerts, from Feb. 8—20.
Langendorff, Frieda—New York, Jan. 21.
Listemann, Virginia—Boston, Jan. 17 and 20; Springfield, Mass., Jan. 27.
Maconda, Charlotte—Buffalo, Feb. 2.
Marchesi, Blanche—Buffalo, Jan. 22 and 27; New York, Feb. 6.
Martin, Frederick—Bay City, Mich., Jan. 12; Michigan City, Ind., Jan. 14; Taunton, Mass., Jan. 26; Providence, R. I., Jan. 20; Taunton, Mass., Jan. 26; Toronto, Feb. 10; Middletown, Conn., Feb. 15.
Mead, Olive—New Haven, Jan. 12.
Merritt-Cochran, Alice—Cleveland, Jan. 21.
Müller, Christine—St. Paul, Jan. 14; Franklin, Pa., Jan. 21.
Morgan, Geraldine—New York, Jan. 10 and Feb. 14.
Mulford, Florence—Boston, Feb. 7; Akron, O., Feb. 10.
Munson, Grace—Brockton, Mass., Jan. 18; Boston, Jan. 19.
Newton, Margaret Gaylord—Buffalo, Jan. 14.
Nordica, Lillian—Buffalo, Feb. 9.
Ormsby, Frank—Akron, O., Feb. 10.
Padereuski, L. J.—New York, Carnegie Hall, Feb. 2; Boston, Feb. 6.
Perébo, Ernst—Boston, Jan. 20.
Petschnikoff, Alexander—New York, Jan. 14; Buffalo, Feb. 2.
Rider-Kelsey, Corinne—Buffalo, Jan. 20.
Rogers, Francis—New York, Jan. 13 and 14; Lakewood, N. J., Jan. 15; Springfield, O., Jan. 19; Lakeville, Conn., Jan. 28; New Milford, Mass., Jan. 29.
Sammis, Sybil—Rockford, Ill., Jan. 31.
Schnitzer, Germaine—Boston, Jan. 11 and 20; New York, Jan. 29 and 30.
Schroeder, Alwyn—Boston, Jan. 20.
Schroeder, Hans—Kalamazoo, Mich., Jan. 26.
Spalding, Albert—New York, Jan. 21; Brooklyn, N. Y., Jan. 23; Baltimore, Feb. 12.
Swift-Wesselhoef, Bertha—Providence, R. I., Jan. 27.
Szumowska, Mme.—Buffalo, Feb. 1.
Tapper, Mrs. Thomas—Brooklyn, Feb. 11.
Townsend, Stephen—Boston, Jan. 14 and 15.
Wells, John Barnes—New York, Jan. 14; Jersey City, Jan. 15; East Orange, N. J., Jan. 19; Syracuse, Jan. 20; Utica, Jan. 21; Auburn, Jan. 22; Binghamton, Jan. 25; New York, Jan. 30; Englewood, N. J., Feb. 5.
Werrenrath, Reinald—Hackensack, N. J., Jan. 15; Brooklyn, N. Y., Jan. 16; Portland, Me., Jan. 19; Troy, N. Y., Jan. 26; Manchester, N. H., Jan. 27; Philadelphia, Feb. 6; Westfield, N. J., Feb. 16.
Wüllner, Dr. Ludwig—Brooklyn, N. Y., Jan. 10; New York, Jan. 17; Boston, Jan. 28 and 30; New York, Feb. 13; Brooklyn, N. Y., Feb. 15.
Young, John—Binghamton, N. Y., Jan. 19; Salem, Mass., Jan. 28.

Orchestras, Quartets, Chorus, Etc.

Adamowski Trio—Boston, Jan. 10; Buffalo, Feb. 1.
Back Choral Society—Mendelssohn Hall, New York, Jan. 26.
Boston Symphony Orchestra—Carnegie Hall, New York, Jan. 9; Hartford, Conn., Jan. 11; Springfield, Mass., Jan. 12; Boston, Jan. 15 and 16; Cambridge, Mass., Jan. 21; Boston, Jan. 22 and 23; Buffalo, Jan. 25; Detroit, Jan. 26; Cleveland, Jan. 27; Indianapolis, Jan. 28; Columbus, O., Jan. 29; Rochester, Jan. 29; Providence, R. I., Feb. 2; Boston, Feb. 5 and 6; Cambridge, Mass., Feb. 11; Boston, Feb. 12 and 13; Philadelphia, Feb. 15.
Bostonian Sextet Club—Stamford, N. Y., Jan. 18; Hancock, N. Y., Jan. 19; Greene, N. Y., Jan. 20; Albion, N. Y., Jan. 21; Canajoharie, N. Y., Jan. 22; Waterville, N. Y., Jan. 23; Sherburne, N. Y., Jan. 25; Ellenville, N. Y., Jan. 26; Boston, Jan. 31.
Buffalo Orchestral Society—Buffalo, Jan. 14.
Buffalo Clef Club—Buffalo, Jan. 20.
Canton Symphony Society—Canton, O., Feb. 2.
Cecilia Society—Boston, Feb. 2.
Cincinnati Conservatory of Music—100th Anniversary (Mendelssohn), Cincinnati, Feb. 3.
Czerwonky String Quartet—Boston, Feb. 10.
Flonzeley Quartet—New York, Jan. 10; Bridgeport, Conn., Jan. 13; Auburn, N. Y., Jan. 15; Aurora, N. Y., Jan. 16; New York, Jan. 17 and Feb. 2; Boston, Feb. 4; Utica, N. Y., Feb. 5; Chicago, Feb. 7; Appleton, Wis., Feb. 9; Madison, Wis., Feb. 11; St. Louis, Feb. 14.
Guido Chorus—Buffalo, Feb. 2.
Handel and Haydn Society—Boston, Feb. 7.
Hess-Schroeder Quartet—New York, Jan. 14; Boston, Jan. 19; New York, Feb. 10.
Klein's Sunday "Pops"—Deutsches Theater, New York, Jan. 10, 17, 24 and 31; Feb. 7 and 14.
Kneisel Quartet—New York, Jan. 12; Brooklyn, N. Y., Dec. 13; New York, Mendelssohn Hall, Jan. 19; Baltimore, Feb. 5; New York, Feb. 9; Brooklyn, N. Y., Feb. 11.
Lekeu Club, The—Boston, Jan. 17.
Mannes, Mr. and Mrs. David—Belasco Theater, New York, Jan. 17 and Feb. 7.
Margulies Trio—Mendelssohn Hall, New York, Jan. 19.
Minneapolis Orchestra—Minneapolis, Minn., Jan. 16 and 30 and Feb. 13.
New Haven Symphony Orchestra—New Haven, Jan. 12.
New York Concert Company—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga.,

Jan. 28; tour through Georgia, Alabama, Mississippi, Tennessee and Missouri.
Nowland-Hunter Trio—Los Angeles, Cal., Jan. 11; Los Angeles, Feb. 8.
Oratorio Society of New York—Carnegie Hall, New York, Feb. 4.
People's Symphony Auxiliary Club—Cooper Union, New York, Jan. 15; Carnegie Hall, New York, Jan. 22; Cooper Union, New York, Feb. 5.
Philharmonic Society—Carnegie Hall, New York, Jan. 9, 29 and 30 and Feb. 12 and 13.
Philadelphia Orchestra—Philadelphia, Jan. 23.
Pittsburg Orchestra—Pittsburg, Pa., Jan. 15 and 16; Buffalo, Feb. 9.
Reynolds Trio, Helen—New Bedford, Mass., Jan. 11; Winchester, Mass., Jan. 12.
Russian Symphony Society—Carnegie Hall, New York, Jan. 14 and Feb. 11.
St. Louis Symphony Orchestra—St. Louis, Jan. 21.
St. Paul Symphony—St. Paul, Jan. 10 and 12.
Symphony Society of New York—Milwaukee, Jan. 9; Chicago, Jan. 10; Indianapolis, Jan. 11; St. Louis, Jan. 12; Cincinnati, Jan. 13; Columbus, O., Jan. 14; Toledo, O., Jan. 15; Akron, O., Jan. 16; Toronto, Jan. 18 and 19; Binghamton, N. Y., Jan. 20; Brooklyn, N. Y., Jan. 23; New York, Jan. 24 and 31; New York, Feb. 2; Brooklyn, N. Y., Feb. 3; New York, Feb. 4, 7 and 11; Brooklyn, N. Y., Feb. 13; New York, Feb. 14.
Thomas Orchestra—Chicago, Jan. 15 and 16.
Young People's Symphony—Carnegie Hall, New York, Jan. 30.

are going to name a new cigar after me." "Well," rejoined the manager; "here's hoping it will draw better than you do."

John Lund, walking down Broadway, was stopped in front of the Knickerbocker Theater by a speculator. "Give you a seat right down front," urged the "spec," though he wouldn't have been able to produce if Mr. Lund had taken him up.

"If I sat any farther, I'd be on the stage," said Herr Lund, gently. "I'm musical director of the Fritz Scheff show."—*New York Globe*.

Musical Note from Kansas

Says the Fredonia (Kan.) *Herald*: "At the concert to-night Raphael Doling will sing the 'Mad Scene' from Donizetti's opera, 'Lucia De Lammermoor.' This opera is the story of the bride of Lamoor, by Sir Walter Scott. It is the greatest vocal work ever written for the human voice."

This brings the New York *Evening Sun* to ask once more: "What's the matter with Kansas?"

Evidently one of its music critics has "evolved" a male soprano!

At the Opera

"You see some queer things at the opera now and then," the opera-goer remarked. "Now, last night, for instance, at 'Samson and Delilah.' You know they cut off Samson's hair and dress him in rags and let a little pauper child as poorly dressed as he bring him on the stage and pull the house down. Well, when that little pauper child puts her arms around Samson's neck to comfort him when they have finished giving him the merry ha! ha! a diamond ring about as big as a bird's egg is blazing on her little finger."—*New York Times*.

A Tenor's Acrostic

The following acrostic was sent to Charles Dalmorès, the Manhattan Opera tenor, by Mme. Delna, the well-known contralto of the Paris Opera. It contains the names of operas in which she and M. Dalmorès have appeared together:

La TosCa
 Les Huguenots
 HerodiAde
 SiegfRied
 Le CrepuscuLe des Dieux
 AlcEste
 LouiSe
 Samson et Dalila
 FAust
 Tristan und IsoLde
 RoMeo et Juliette
 LOhengrin
 CaRmen
 Le ProphEte
 La Damnation de FauSt

Salomea Kruseniska will sing *Elektra* in Milan, with Emilio Carlin as tenor.



Caruso, but Still!

At a performance of "Aida" the other night, Caruso, as usual, soared into the highest altitudes of song with such consummate ease and thrilling power that he brought down the house—with the exception of one critical young woman in the family circle.

"Lou," she observed to her companion, "ain't it funny that Caroozer don't seem to gripe your noives the way he does on the record? Queer, ain't it?"—*New York Times*.

Latest from London

Here is the latest joke from the British metropolis: "The country visitor was doing London, and went to a well-known concert hall. He was particular to inquire the prices of seats, and the obliging attendant said, 'Front seats, two shillings; back, one shilling; program, a penny. 'Oh, well, then,' blandly replied the countryman, 'I'll sit on a program.'"

A MUSICAL EDUCATION.—"Why do you keep your daughter practicing so incessantly on that piano piece?" "I want to be sure she can play something when our friends ask to hear her." "But suppose they want to hear her play something more?" "Oh, there's no danger of that."—*Boston Record*.

BEST WISHES.—"What do you think!" exclaimed the prima donna, proudly. "They

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